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DIPTYCH CARVED WITH SCENES FROM THE PASSION.
FRENCH; END OF THE 13th CENTURY.

211-1865

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

CATALOGUE OF CARVINGS IN IVORY

BY

MARGARET H. LONGHURST, F.S.A.

PART II

LONDON:
PUBLISHED UNDER THE AUTHORITY OF
THE BOARD OF EDUCATION
1929

Publication No. 186*A*

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First printed 1929

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PREFATORY NOTE

THE first volume of this Catalogue included the earlier ivory carvings up to the thirteenth century ; this volume deals with the remaining examples, from the thirteenth century to the present day, with the exception of Far Eastern Ivories ; Indian, Chinese, and Japanese work not being included.

A number of minute ivory carvings mounted on amber caskets, crosses, and reliquaries, mostly German work of the seventeenth and eighteenth centuries, are also left out, as being outside the scope of the present Catalogue. A list of nineteenth-century carvings at Bethnal Green is included, but of the ivories in the Department of Circulation only the most important are mentioned, as these are rarely available for inspection at South Kensington. Objects in ivory and bone with engraved ornament, with the exception of a number of arms inlaid with bone or ivory in the Department of Metalwork, are included in the Catalogue, but are not illustrated.

While by far the greater part of the collection of Gothic and later ivories was acquired during the 'sixties, largely through the medium of the collector-dealer, John Webb, a number of important examples have been added during the last few years, including a fine figure of Christ on the Cross, English work of the fourteenth century (A 2–1921) ; a beautiful relief of The Maries at the Sepulchre given by Mr. H. B. Harris, French work of the same century (A 99–1927) ; a statuette of the Virgin and Child (A 47–1928), also French work, but of the last half of the sixteenth century, a period during which ivory carvings are very rare ; and a large altarpiece of the North Italian School of the Embriachi (A 11–1928). Several important signed ivories of the seventeenth and eighteenth

centuries, a period not hitherto well represented in the Collection, have also been acquired quite recently. Among these are a charming group, probably Orpheus and Eurydice (A 49–1926, Murray Bequest) by Leonhard Baur, dated 1716, and a statuette of Venus and Cupid (A 69–1926) by David Le Marchand (1674–1726).

A number of valuable carvings, too, have been left to the Museum since the Salting Bequest was received in 1910. Mrs. G. Cowell, among other ivories, bequeathed the second leaf of a fine fourteenth-century French Diptych (A 67–1925), the other half of which had been in the Collection since 1893; and the bequest of Colonel Croft Lyons included a charming little signed bust (A 67–1926) by David Le Marchand. Dr. Hildburgh has also given, during the last few years, several notable ivory carvings, mostly Spanish and Italian, while among the latest additions to the collections have been several interesting portrait medallions, including a signed example of the work of Jean Cavalier (A 4–1928).

This volume of the Catalogue is almost entirely the work of Miss Margaret Longhurst, who wishes to express her indebtedness, amongst others, to Mr. R. P. Bedford, Deputy Keeper of the Department; to Mr. A. Van de Put, Deputy Keeper in the Library, for help in connection with heraldry; to Mr. Eric Millar of the British Museum; to Dr. Berliner of the National Museum at Munich; to Dr. Julius of Upsala; and above all to M. Raymond Koechlin.

ERIC MACLAGAN.

May, 1929.

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CATALOGUE OF CARVINGS IN IVORY

Introduction

IT is difficult to explain the almost complete lack of examples of ivory carving of the latter part of the twelfth and the first half of the thirteenth century. Two causes may have contributed to this : a possible temporary shortage in the supply of the raw material and the revival of interest in, and widespread development of, monumental sculpture.

From the first half of the thirteenth century there exist only a few examples of ivory carving, chiefly statuettes of the Virgin and Child (see No. 206–1867), and the great crucifix at Herlufsholm, in Denmark (of which there is a cast in the Museum) : but to the last half of the century can be ascribed some of the finest examples of Gothic ivory carving, nearly all of which were produced in France, probably in the district of Paris, and to the end of the same century belong a number of diptychs and triptychs with scenes from the Passion, which may be associated with the very fine diptych illustrated on the frontispiece. To the next century and to approximately the same provenance belongs a group of polyptychs in the form of small domestic altarpieces, or tabernacles, usually with statuettes of the Virgin and Child under a canopy, with, on the wings, scenes from the New Testament. A third group of carvings, formerly described as English, is distinguished by bands of ' roses ' dividing the subjects ; these reliefs show greater variety both in individual types and iconography than is generally found in the

crowded scenes of another rather later group of diptychs with scenes from the Infancy and Passion. Besides these main groups, all of which are well represented in the Collection, there are a host of smaller diptychs and plaquettes with one or more scenes on each leaf.

It is curious that except in the long sequence of statuettes of the Virgin and Child, which extends from the early thirteenth century to the end of the period, the best pieces of which have rarely been surpassed in loveliness, there are comparatively few figures or groups. And, though there is documentary evidence that in France crucifixes were made in great numbers, the finer examples have perished almost without exception.

Ivory was frequently used for pastoral staves, of which a number are in the Museum, and great ingenuity is shown in fitting in two subjects back to back in the volute. Large altarpieces also seem to have been made, though no complete examples have survived. These were apparently composed of groups carved in high relief, usually with scenes from the Passion, in architectural settings, probably mounted on coloured backgrounds of metal, wood or marble. The fine relief of the Maries at the Sepulchre (A 99–1927) is a good example of one of these groups.

As distinguished from the earlier period a considerable number of ivories were made in the fourteenth century for domestic and civil use. Caskets, mirror-cases, combs, writing-tablets, examples of all of which are in the Collection, were produced in great quantities. On these are usually depicted delightful little scenes of love-making or incidents from the life of the period.

The reputation of ivory carving of the Gothic period has unfortunately suffered from the superabundance of the material, and the great majority of the minor carvings are little better than trade work. After the middle of the fourteenth century, too, there is a rapid decline in the quality of the work, and the ivories produced, chiefly in Northern France and Belgium, during the fifteenth and early sixteenth century are of little artistic importance.

Very little English work has survived, though what remains is of fine quality, generally more monumental and less elegant in

character than contemporary French examples. The well-known diptych of Christ and the Virgin and Child in the Salting Bequest (A 545–1910), the moving figure of Christ on the Cross (A 2–1921) or the statuette of the Virgin and Child (202–1867), as well as several examples in the British Museum, show how high a standard was reached in this country.

Of Italian ivory carving of the fourteenth century, the lovely statuette of the Virgin and Child by Giovanni Pisano in the Cathedral of Pisa, and a few crucifix figures, notably the fine fragment in the Museum (212–1867), are among the few survivals. In the early part of the following century the Embriachi family and their assistants produced in Northern Italy a quantity of caskets, triptychs, and some large altarpieces, in which narrow strips of bone placed side by side were framed with an inlay of coloured woods and ivory. This work, which is especially well represented in the Collection, has perhaps no very great æsthetic value, though it produces a very sumptuous decorative effect.

Renaissance and Later Ivories. Only a few scattered examples of sixteenth-century work remain, though among them may be noted the very fine statuette of the Virgin and Child recently acquired by the Museum : this is probably French and possesses a remarkable monumental quality. But in the seventeenth and eighteenth centuries Germany and Flanders appear in the forefront as centres of ivory carving, and though the finest work of the period still remains in Germany and Austria, this Museum has recently acquired several important examples. For the first time ivory carving ceases to be anonymous, and we have a few carvings signed by definite artists, such as a group in the Murray Bequest by Leonhard Baur (A 49–1926), the relief of the Deposition by Adam Lenckhart (A 41–1928), and the Venus and Cupid by David Le Marchand (A 69–1926). The influence of Rubens is very apparent in much of the carving, especially in the large tankards with Bacchanalian groups, of which No. 4529–1858 by Bernard Straus is one of the finest examples known. The statuettes and groups of naked gods and goddesses, which form an appreciable proportion of the carvings, are mainly inspired by the antique or

from the work of late Renaissance and Baroque sculptors, such as Giovanni Bologna and Bernini, and the vast amount of work which was produced, though frequently exhibiting high technical ability, shows little originality either in subject or treatment.

Again, it is to the seventeenth, and more especially to the eighteenth century that we owe the figures of Christ on the Cross which appear to have been carved all over Europe, a number of examples of which, of various nationalities, are in the Collection. A characteristic feature of the period, too, is the development of interest in portraiture, and a number of small portrait medallions by Jean Cavalier and others, and a charming bust by Le Marchand (A 67–1926), have recently been added to the Collection. A peculiarly German type of work of the eighteenth century is the association of ivory with wood. One of the principal exponents of this style was Simon Troger, one of whose finest works is in the Museum (1009–1873). Another group which must be mentioned is that of turned ivories produced mostly in the neighbourhood of Nuremberg.

There is little to distinguish Italian work from that produced in Germany, but a number of carvings which are probably of Italian origin are included in the Collection.

The still surviving branch of the industry established at Dieppe in the seventeenth century chiefly for the production of crucifixes and objects of devotion is of relatively small artistic value. Spain, too, produced little original work of importance, and, though the amount is considerable, the work turned out in Portugal and the Portuguese Colonies, chiefly Goa, is on an even lower level.

Nineteenth and Twentieth Centuries. In the early nineteenth century the interest in portraiture and the Classical revival both find ingenious expression in the work of Benjamin Cheverton, who made with the partial aid of a machine reduced copies of marble busts (see Nos. A 93–1915, A 32–1926), statuettes and reliefs, and of Richard Cockle Lucas (Nos. 196–1865, 197–1865), who is especially well represented in the Branch Museum at Bethnal Green.

CATALOGUE

GOTHIC

ENGLISH

CENTRAL PORTION OF A TRIPTYCH in walrus ivory with traces of colour. In two compartments; above, the Crucifixion with the Virgin and St. John; below, the Virgin seated with the Child. Above each subject is a cusped arch with pierced trefoils in the spandrils. English; end of the thirteenth century. 747–1877

H. $3\frac{1}{16}$ in., W. $1\frac{3}{4}$ in. (7·5 × 4·5 cm.). There are traces of hinges and a hole is pierced at the top probably for affixing an architectural canopy.

Found in Haydon Square in the Minories in 1853, on the site of the Abbey of St. Clare. Phot. 58629. PLATE II.

Westwood, No. 351, p. 175. *Journal of the Archæological Institute*, XII (1855), p. 88. *Transactions of the London and Middlesex Archæological Society*, I (1860), fig. p. 56 and p. 134. R. Koechlin, *Gazette des Beaux-Arts*, XIV (1918), p. 244. Koechlin, I, p. 161. M. H. Longhurst, *English Ivories*, 1926, No. LIII, pp. 49, 101.

In spite of its very poor quality, this ivory is of interest owing to the extreme rarity of English work of the period.

A relief in the British Museum (*Catalogue*, No. 242) with the Crucifixion and the Maries at the Sepulchre, may be compared. See also the following number.

CENTRAL PORTION OF A TRIPTYCH. In three compartments; in the pediment the Last Judgment; in the centre Christ nailed to the Cross with the Virgin, St. John, Longinus, Stephaton, and St. Mary Magdalene at the foot of the cross; at the bottom the Nativity with the Adoration of the Magi. Above the two lower subjects are wide trefoil arches with angels in the spandrils. English; end of the thirteenth or beginning of the fourteenth century. 243–1867

H. 4 in., W. $2\frac{1}{2}$ in. (10 × 6·5 cm.). Portions of the border are broken away at the sides, also some of the figures in the Last Judgment.

From the Webb Collection. Phot. 54401. PLATE II.

W. Maskell, p. 94 (as Italian). M. H. Longhurst, *English Ivories*, No. LV, pp. 43 and 102. See note to No. 747–1877.

The subject of the nailing to the cross is unusual as is the frontal position of the Virgin in the Adoration; for the composition of the Nativity see No. 237b–1867 (p. 23).

DIPTYCH. The Virgin and Child and Christ blessing. Each leaf is carved in deeply-sunk relief and terminates above in a trefoil ogee arch with foliated crockets; on the inner margin is a row of small rosettes. On the left wing the Virgin supports the Child upon her left arm; He holds an apple in His left hand and rests His right on a bunch of flowers held by His Mother. On the right wing Christ stands blessing, holding in His left hand an open book inscribed in Gothic characters EGO SU(M) D(OMI)N(U)S D(EU)S TUUS I(HSOV)C XP(ISTO)C Q(UI) CREAVI REDEMI ET SALVABO TE. The hair, the borders of the garments, and the rosettes on the inner margin, are gilded and there are very slight traces of colour. English; first half of the fourteenth century. A 545–1910

H. 8½ in., W. both wings 6⅜ in. (21·5 × 17·5 cm.).

Salting Bequest. Previously in the Douce, Meyrick, and Spitzer (*Catalogue*, 1890, No. 110; Sale, 1893, No. 145) Collections. Phot. 23622, 34246. Plate I.

Exhibited at the Manchester Art Treasures Exhibition in 1857. W. Maskell, fig. p. xc (right leaf), and appendix, p. 179, No. 17. Westwood, Nos. 729, 730, p. 258, Pl. XXI. *Gentleman's Magazine*, New Series, V, 1836, p. 386, No. 28 (*Catalogue* of the Doucean Museum). Molinier, *Ivories*, p. 200. Molinier (Louvre), *Catalogue des Ivoires*, p. 255. Molinier, *Revue de l'Art Chrétien*, LXI (1911), p. 333. Prior and Gardner, *Mediæval Figure Sculpture*, fig. 415, p. 363. Koechlin, *Gazette des Beaux-Arts*, XIV (1918), p. 244. Koechlin, I, pp. 110, 149, 161; III, 113b, Pl. XXXIII. M. H. Longhurst, *English Ivories*, 1926, No. LVII, pp. 44, 103, Pl. 9.

The figures of this important diptych are characterised by a massive and monumental style not found in French work of the period though the group of the Virgin and Child is composed on typical French lines. Other details, such as the long faces with the high rounded foreheads, seem peculiarly English in character.

The early fourteenth-century date was questioned by Molinier, who ascribed the ivory to the fifteenth century, on the ground that ogee arches were unknown in French or English architecture before the fifteenth century, but as M. Enlart, among others, has pointed out (*Bull. Monumental*, LXX (1906), pp. 57 ff.), though not common in France before the end of the fourteenth century, they apppear at a very much earlier date in England, one of the earliest instances being on the Eleanor Cross at Northampton (1291–1294). English illuminated manuscripts of the end of the thirteenth and the beginning of the fourteenth century also furnish numerous examples (cf. the Arundel Psalter in the British Museum (Arundel, 83), and the Peterborough Psalter at Brussels). The Grandisson triptych in the British Museum (*Catalogue*, No. 245), another triptych acquired by the same Museum in 1926, and a diptych, divided between the British Museum (*Catalogue*, No. 246) and the Louvre (Molinier, *Catalogue*, No. 122), may be compared, though these ivories belong to rather a later period in the century.

CHRIST ON THE CROSS. Figure in ivory (the arms and feet restored). English; first half of the fourteenth century. A 2–1921

H. (without restorations), 9½ in. (24·5 cm.).

From a private collection in the West of England. Phot. 49437, 53655. Plate III.

Koechlin, I, p. 263; II, No. 738 *bis*; III, Pl. CXXI *bis*. M. H. Longhurst, *English Ivories*, 1926, No. LVI, pp. 43, 103, Pls. 8 and 44.

Though a considerable number of crucifix figures are mentioned in inventories, and the ' tailleurs

de Cruchefiz ' were an important body in their guild, examples of fine quality of the thirteenth and fourteenth centuries are almost wholly lacking.
The noble Christ, of the middle of the thirteenth century, in the church at Herlufsholm in Denmark (of which a cast is in the Museum), is one of the most moving representations among French Gothic ivories ; this, with another example in the Collection of Mme. Homberg, also French, but of the first half of the fourteenth century, is almost the only carving of French origin which can be compared in quality with the present example which, though it approaches closely to French work, has an individual character which marks it as English. A group, probably from a retable, in the Museum at Christiania (formerly in the Langaard Collection), showing Christ supported by Joseph of Arimathea, is rather similar in style ; this group is described by M. Koechlin as French work of the first half of the fourteenth century (Koechlin, I, p. 142). Another fragment of a crucifix of exceptional quality, probably Scandinavian of the first half of the thirteenth century, is in the collection of Fru Emil Hannover at Copenhagen.

PAX. The Trinity. God the Father, nimbed, seated on a wide throne, holds a cross on which hangs the body of Christ; the Dove issues from the mouth of the Father. In the upper corners are the Sun and Moon. The background is covered with a diaper of quatrefoils and there is a border of rosettes. Walrus ivory. English ; second half of the fourteenth century.
34–1867

H. 4 in., W. $3\frac{1}{4}$ in. (10 × 8·5 cm.). Part of the cross and portions of the border at the top and bottom are broken away.
Acquired in London. Phot. 26251. Plate II.
W. Maskell, p. 75. Koechlin, I, pp. 226, 330 ; II, No. 508 *bis ;* III, Pl. XCI. M. H. Longhurst, *English Ivories*, 1926, No. LXIII, pp. 48, 106, Pl. 43.
This subject, though comparatively rare on ivories, is frequent on stained glass and the fifteenth century Nottingham alabasters, but the treatment there is rather different. Similar compositions are found, however, in both English and French illuminated manuscripts ; an almost identical miniature being in the Breviary of Charles V (1364–1380) in the Bibliothèque Nationale at Paris, lat. 1052, fol. 154 (Male, *L'Art religieux de la fin du Moyen-Age*, 1922, fig. 80, p. 140). A very similar composition, beneath three trefoil arches, appears on an ivory in the Carrand Collection in the Museo Nazionale at Florence (*Les Arts*, 1904) ; on the Carrand relief, which is of inferior style and apparently French, God the Father is not nimbed. The type of face of No. 34–1867, as M. Koechlin (I, p. 226 ; II, No. 199) remarks, is of a severity not found on French work of the period. Other examples are in the Martin Le Roy Collection (*Catalogue Raisonné*, II. R. Koechlin, 1906, No. 20) and in the Museum at Niort (K. II, No. 872) ; the latter is of the fifteenth century and M. Koechlin suggests that the types of the faces are again perhaps English rather than French.

THE VIRGIN AND CHILD. The Virgin, seated on a wide cushioned bench, holds on her right knee the seated Child, who looks up at her and clasps a fold of her veil and a bird in His left hand; the Virgin's left hand is on His knee. Statuette in ivory. English ; end of the fourteenth or beginning of the fifteenth century. 202–1867

H. $7\frac{1}{8}$ in. (18·5 cm.). The right arm of the Child is broken away and the Virgin's crown is missing. The ivory is of a deep yellow colour and is a good deal worn. Two iron pins on the back of the throne seem to suggest that there was a canopy, either of metal or ivory.

From the Webb Collection. Formerly in the Hertz Collection (Sale, Sotheby's, March, 1857, No. 238). Phot. 23624, 58663. PLATE III.
W. Maskell, p. 77 (as English). *Portfolio of Ivories*, Pt. XXII. Prior and Gardner, *Medieval Figure Sculpture*, fig. 413, p. 364. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 502. Koechlin, I, p. 251; II, No. 708 *bis*; III, Pl. CXV. M. H. Longhurst, *English Ivories*, 1926, No. LXIV, pp. 50, 107, Pl. 10.
This ivory seems to differ in character from French work of the period, and while a number of statuettes have been ascribed at one time or another to this country this is the only one which seems to have any real claim to such an origin. Messrs. Prior and Gardner's comparison with a statue of the Virgin at Winchester (*op. cit.*, p. 364, fig. 413) is not very convincing, but it is difficult to point to any closer parallel.
M. Koechlin, though he formerly described the ivory as French, now believes that it is probably English.

CHESS-PIECE. A king and armed figures on the battlements of a castle; the lower part decorated with engraved scroll work with small out-looking heads at intervals. Walrus ivory. English; thirteenth century. 8987–1863

H. $3\frac{7}{8}$ in., W. $2\frac{1}{2}$ in. (10 × 6·5 cm.) The surface of the carving has been much damaged.
Acquired in Paris. Phot. 4368, 55136. PLATE II.
W. Maskell, p. 38. Brunet y Bellet, *El Ajedrez*, 1891, p. 237. H. J. R. Murray, *A History of Chess*, 1913, p. 762, note 9. Koechlin, I, p. 470, note 1. *Country Life*, Feb. 16th, 1907, p. 229. M. H. Longhurst, *English Ivories*, 1926, No. XLVI, pp. 99, 38, Pl. 42.
In the *Romance of Perceval le Gallois*, in part by Chrétien de Troyes (written about 1175; ed. 1528, verses 30240–30271), the maiden relates how the magic chessmen of ivory given to her by Morgan le Fay, sister of King Arthur, were made in London on the Thames

('Si furent fait par grant devise
A Londres ki siet sor Tamise').

While this reference should perhaps be taken in a general sense it seems to suggest that chess-pieces were made in London at any rate at the end of the twelfth century.
For a list of mediæval chess-pieces with, among them, a number in ivory, see A. van der Linde, *Geschichte und Litterature des Schachspiels*, 1874, pp. 311 ff.
Dr. H. J. R. Murray suggests that this ivory cannot be a chess-piece as the castle was not known until the sixteenth century. No other pieces at all of this character are known, but it is difficult to suggest what other purpose it can have served and it seems possible that it may be a king-piece; these take various forms, though certainly none of this design are known.

TWO PIERCED PANELS FROM A CASKET. The panels are divided into two compartments in each of which is seated the figure of a man or a woman; the former hold falcons, one of the latter a little dog. Above are elaborate architectural canopies. English; end of the fourteenth or beginning of the fifteenth century. 284, 284a–1867

H. of both, 3 in., W. $3\frac{3}{8}$ in. (7·5 × 8·5 cm.). The one panel has been cut in half and a portion of the canopy work and the side of one of the female figures has been broken away.
From the Webb Collection. Phot. 3773, 55756. PLATE II.

W. Maskell, p. 116. *The South Kensington Museum*, 1881, Pl. 37. A. Maskell, *Ivories*, Pl. XXVII. Koechlin, I, p. 484; II, No. 1280. M. H. Longhurst, *English Ivories*, 1926, No. LIX, pp. 110, 55. Pl. 48.

The top of the casket, of which these panels formed the ends, is in the Metropolitan Museum at New York (formerly in the Pierpont Morgan Collection) and the front and back in the Carrand Collection in the Museo Nazionale in Florence (Koechlin, No. 1280, Pl. CCXVII). The style is rather similar to that of the pierced ivories with religious subjects, including diptychs at New York and in the British Museum, to which M. Koechlin ascribes an English origin, partially on the ground of their peculiar architecture. A similar casket is in the Carrand Collection (Koechlin, II, No. 1279). Another panel is in the Kaiser Friedrich Museum at Berlin (K.F.M., I, Vöge, No. 140; Volbach, *Catalogue*, J. 648).

FRENCH

CENTRE PANEL OF A TRIPTYCH. A Bishop in the act of Benediction, beneath a trefoil arch supported on slender columns and surmounted by elaborate architecture representing the roof of a church. Two small figures, a man and a woman, kneel on either side. French; middle of the thirteenth century. 276–1867

H. $4\frac{1}{2}$ in., W. $3\frac{3}{8}$ in. (11·5 × 8·5 cm.). The ivory is exceptionally white. There are traces of hinges on either side.

From the Webb Collection. Phot. 3743, 58635. PLATE IV.

W. Maskell, p. 112. *Portfolio of Ivories*, Pt. XVII. Koechlin, I, p. 65; II, No. 30; III, Pl. XI.

This representation of a saint with two kneeling figures, presumably donors, is quite unusual, and it is difficult to imagine what subjects could have been represented on the wings of the triptych. M. Koechlin draws attention to the rarity of subjects other than those drawn from the Gospels. See note to No. 382–1871.

CENTRE PANEL OF A TRIPTYCH. The Virgin and Child seated under a trefoil arch surmounted by an arcade with turrets at each end and a central tower. French; second half of the thirteenth century. 382–1871

H. $3\frac{1}{4}$ in., W. 2 in. (8·5 × 5 cm.). The ivory is exceptionally white. There are traces of hinges on either side, the left column of the arcade is broken away.

From the Webb Collection. Phot. 3794, 54389. PLATE IV.

W. Maskell, p. 140. *Portfolio of Ivories*, Pt. XVII. Koechlin, I, p. 65; II, No. 31.

M. Koechlin cites this ivory with numbers 276–1867 and A 548–1910 as examples of the elaborate architectural settings of the earlier Gothic reliefs. The seated Virgin holding the Child is comparatively rare on reliefs throughout the period; the angels who usually accompany the group at a later period do not appear here.

HEAD OF A PASTORAL STAFF. The volute, almost entirely cased in metal, terminates in a flower, and encloses a plaquette with a double subject; on the one side are the Virgin and Child enthroned; on the other Christ on the cross between the Virgin and St. John. Above each subject is a wide trefoil arch surmounted by a tiled arcading with spires. The

spherical knop is decorated with birds and devices of dotted circles. Ivory, painted and gilded, with silver-gilt mounts. The plaque French; end of the thirteenth century. A 548–1910

H. 12 in. (30·5 cm.).
Salting Bequest. Previously in the Heckscher Collection (Sale, May, 1898, No. 189). Phot. 24341, 24342.
Portfolio of Ivories, Pt. XVII. Koechlin, I, pp. 65, 268; II, No. 32; III, Pl. CXXIV.
The silver mounts and the colouring have the appearance of being nineteenth-century work, but though of inferior quality, the plaquette is accepted by M. Koechlin and placed in a group with the two previous numbers. There is a similar thick plaque in the British Museum (Dalton, *Catalogue*, No. 345) carved on both sides and described as part of a crozier.
No. 258 in the same Museum may also be compared, though this does not seem to have served the same purpose, there being traces of hinges at the sides. The use of a plaquette in the centre of the volute of a crozier is so clumsy that it seems difficult to imagine that it is part of the original design.

LEAF OF A DIPTYCH. Scenes from the Passion; divided horizontally into four tiers each surmounted by cusped arches; at the top are four gables. In the uppermost section are Judas and the High Priest, Judas receiving the thirty pieces of silver and Peter cutting off Malchus' ear; in the second section the Flagellation, and Christ bearing the cross; in the third the Deposition between figures of the Church and the Synagogue; in the fourth the three Maries at the Sepulchre and the risen Christ. Ivory, with the original painting and gilding. French; end of the thirteenth century. A 546–1910

H. 12¾ in., W. 5 in. (32·5 × 13 cm.).
Salting Bequest. Previously in the Fountaine (Sale, 1884, *Catalogue*, No. 529) and Herrmann (Sale, 1888, *Catalogue*, No. 249 Pl.) Collections. Phot. 6407, 34798. PLATE V.
Schnutigen, *Zeitschrift für christliche Kunst* (1888), col. 322, Pl. XVI. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 469. O. Pelke, *Elfenbein*, 1920, p. 177. Koechlin, I, pp. 75 ff.; II, No. 36; III, Pl. XIV.
This ivory belongs to one of the earliest and most important groups of French Gothic ivory carvings; the school, which has been described by M. Koechlin (*Gazette des Beaux-Arts*, XXXIV (1905), pp. 364 ff.) as the "school of the Diptych of Soissons" after a diptych (211–1865) in this Museum, has been located in Paris. This ivory, together with diptychs at the Hermitage (Darcel, *Collection Basilevsky*, 1874, Pl. XVII, No. 100) and in the Wallace Collection (*Objects of Art*, 1924, fig. p. 38), may be placed in the first rank among the productions of the school which is characterised by the richness of the architectural decoration (in which M. Koechlin remarks a resemblance to that of Notre Dame in Paris), by nobility of composition and by the expressive yet restrained treatment of the beautiful figures.

DIPTYCH. Scenes from the Passion; to be read across the leaves and back again from the left-hand lower corner. The scenes are—Judas receiving the thirty pieces of silver from the High Priest; the Betrayal; Judas hangs himself; Christ led before Pilate; Pilate washes his hands; the Flagellation; Christ carrying His cross; the Crucifixion; the Deposi-

tion; the Entombment; the Resurrection; the Harrowing of Hell; the Maries at the Sepulchre; Christ appearing to St. Mary Magdalene; the appearance to the three Maries; the Incredulity of St. Thomas; the Ascension; Pentecost. The background is coloured blue and the trees and crosses green, the hair and beards are gilded. French; end of the thirteenth century. 211–1865

H. 12¾ in., W. of each leaf 4½ in. (32·5 × 11·5 cm.). A strip of ivory, following the curve of the tusk, has been added on either side of the hinges.
From the Webb Collection. Phot. 3752, 34034, 58657. Frontispiece.
W. Maskell, p. 42, Pl. *Portfolio of Ivories*, Pt. XXXI. A. Maskell, *Ivories*, p. 163, Pl. XXXII. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 469. Vöge, *Ausstellung von Kunstwerken des Mittelalters aus Berliner Privatbesitz*, 1899, pp. 65, 66. Koechlin, I, pp. 75 ff.; II, No. 38; III, Pl. XV.
This fine diptych is said to have come from the treasury of the Cathedral, or of the Abbey of St. Jean-des-Vignes, at Soissons, and the evidence for this provenance is given by M. Koechlin (II, p. 18). The diptych gives its name to the important group of ivories referred to in connection with A 546–1910 which is probably rather earlier than this example (I, p. 83); the compositions here are more crowded and the style heavier though the decadence shown in the allied ivories at Berlin and of the former Spitzer Collection (Koechlin, Nos. 39, 40, 41) is not yet apparent.

TRIPTYCH. Divided horizontally into three tiers each surmounted by an arcade of cusped trefoil arches supported by slender columns, at the top are gables and pinnacles. On the lowest tier are the Virgin and Child with a kneeling bishop; on the wings the Adoration of the Magi and the Presentation; on the central tier the Crucifixion with, on the wings, the Virgin and St. John, the Synagogue (blindfold) and the Church (crowned); above the Last Judgment, on the wings a bishop conducted to Heaven, angels blowing trumpets and the Jaws of Hell. French; end of the thirteenth century. 175–1866

H. 7¾ in., W. 8½ in. (20 × 21·5 cm.). Some of the pinnacles are restored.
From the Morland Collection (Sale, Christie's, May 9th, 1866, No. 207). Formerly in the Soltikoff Collection (Sale, 1861, *Catalogue*, No. 236). Exhibited at South Kensington, 1862 (Robinson, *Catalogue* Loan Exhibition, No. 176). Phot. 3555, 9428, 9387, 58658. Plate VI.
W. Maskell, p. 69, Pl. *Portfolio of Ivories*, Pt. XXXI. Labarte, *Histoire des Arts Industriels*, 2nd Ed., 1872, p. 126, Pl. XVIII. A. Maskell, *Ivories*, p. 160, Pl. XXI. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, 470. R. Koechlin, *Gazette des Beaux-Arts*, XXXIV (1905), p. 368. Kehrer, *Die heiligen drei Könige*, 1909, II, pp. 161 ff.
O. Pelke, *Elfenbein*, 1920, p. 179, fig. Koechlin, I, pp. 85, 184; II, No. 43; III, Pl. XVII.
M. Koechlin (I, p. 84) places this ivory at the head of a group of triptychs, belonging to the 'Soissons' school, which are among the earliest examples of the long series of Gothic triptychs with representations from the Life of Christ. The triptych is in the best style of the school. The kneeling bishop is possibly the donor of the ivory.

TRIPTYCH. In the centre, beneath a trefoil arch, stands the Virgin holding a flower in her right hand and the Child on her left arm; above, a

flying angel crowns her. On the wings are angels bearing candlesticks Very slight traces of colour. French; first half of the fourteenth century. 236–1867

H. of the centre $4\frac{7}{8}$ in., W. 4 in. (12·5 × 10 cm.).
From the Webb Collection. Phot. 3797, 58642. Plate IV.
W. Maskell, p. 91. Semper, *Zeitschrift für christliche Kunst*, XI (1898), cols. 139 ff., 183, 188. Koechlin, I, p. 122; II, No. 115.
This is a poor example of the composition with the Virgin and Child in low relief flanked by angels on the wings, which was, according to M. Koechlin, the original form of triptych from which the more elaborate polyptychs were evolved. (See also Koechlin, *Gazette des Beaux-Arts*, XXXIV (1905), pp. 456 ff.)
Two of the finest examples of the group are at Angers (Koechlin, II, No. 117) and Berlin (Koechlin, II, No. 120). A very similar triptych was formerly in the V. Gay Collection (Koechlin, II, No. 114).

TRIPTYCH. In the centre the Virgin stands, crowned by an angel, holding in her left hand a lily and looking towards the Child upon her left arm. On the left wing are the Annunciation and the three Kings; on the right wing the Nativity and the Presentation. In the upper angles of the wings are angels bearing the Sun and Moon. French; fourteenth century. 141–1866

H. of the centre 12 in., W. $11\frac{3}{4}$ in. (30·5 × 30 cm.). The central panel has been split from top to bottom and the whole triptych cut down at the top.
From the Webb Collection. Phot. 3785, 19429, 33920. Plate VII.
W. Maskell, p. 58, fig. *Portfolio of Ivories*, Pt. XXIX. A. Maskell, *Ivories*, p. 165, Pl. XXXIII. Semper, *Zeitschrift für christliche Kunst*, XI (1898), cols. 136 ff., 188. R. Koechlin, *Gazette des Beaux-Arts*, XXXIV (1905), p. 462. Koechlin, I, pp. 124, 125; II, No. 131; III, Pl. XXXVI.
This triptych is an example of a second group of tabernacles with the Virgin and Child under a canopy with scenes from the life of the Virgin and the infancy of Christ, instead of angels, on the wings. M. Koechlin (I, p. 124) places this example rather late in the group. Similar triptychs are at Vienna in the Historical Museum and the Liechtenstein Collection (Koechlin, Nos. 125, 127) and elsewhere. Mr. Dalton compares the arrangement with that of a triptych in the British Museum (*Catalogue*, No. 266).

POLYPTYCH. In the centre, beneath a canopy, supported on slender columns, is the standing Virgin crowned by an angel; she holds a flower in her right hand and looks towards the Child, who holds an apple in His left hand and places His right arm round her neck. On the left wings are the Annunciation, the Visitation, and the three Kings; on the right the Nativity and the Presentation. Ivory with remains of gilding not apparently original. French; first half of the fourteenth century. 370–1871

H. $8\frac{3}{4}$ in., W. $6\frac{7}{16}$ in. (22·5 × 16·5). The hinges have been broken away and repaired with wood.
Acquired from the Webb Collection. Phot. 54415. Plate VIII.
W. Maskell, p. 134, fig. A. Maskell, *Ivories*, p. 166, Pl. XXXIV. Semper, *Zeitschrift für*

christliche Kunst, XI (1898), cols. 121 ff., 187. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 476. Koechlin, I, pp. 126, 127; II, No. 147.
This ivory illustrates a development of the triptychs, the wings being duplicated in order to cover the projecting canopy.
M. Koechlin compares a triptych in this Museum (A 557–1910 in the Salting Bequest) and, for the arrangement of the subjects on the wings, another in the Museum at Lille (II, No. 150); he places these ivories at the end of the earlier group of tabernacles.

POLYPTYCH. In the centre, under a canopy supported on slender columns, stands the Virgin holding a flower in her right hand and the Infant Christ on her left arm; He holds an apple in His left hand, His right arm being round her neck. On the left wings are the Annunciation, the Visitation, and the three Kings; on the right the Nativity and the Presentation. On the back are gilded patterns of fleurs-de-lys and leaf sprays. Ivory painted and gilded; the base is partly of walnut wood with intarsia of ivory and coloured woods. French; middle of the fourteenth century (the base of later date). A 557–1910

H. 11⅝ in., W. 6⅛ in. (29·5 × 15·5 cm.). The pinnacles are modern additions.
Salting Bequest. Previously in the Vaisse (Sale, 1885, *Catalogue*, No. 2) and Heckscher (Sale, 1898, *Catalogue*, No. 192) Collections. Phot. 26421. PLATE VIII.
Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 476. R. Koechlin, *Gazette des Beaux-Arts*, XXXIV (1905), p. 464, note 1. Koechlin, I, p. 126; II, No. 148. See notes to No. 370–1871.

POLYPTYCH. In the centre is the standing Virgin crowned by an angel, beneath a canopy supported on slender columns; the Child, holding an apple in His right hand, His left raised in blessing, is supported on her left arm. On the left wings are the Visitation, the Annunciation, and the three Kings; on the right the Nativity and the Presentation. Ivory enriched with gold and colours. In the base, which is of later date, is a relic of St. Chrysogonus. French; first half of the fourteenth century. 4686–1858

H. (excluding base) 13½ in., W. 11⅛ in. (34·5 × 28·5 cm.).
From the Webb Collection. Formerly in the Daugny Collection, Paris. Phot. 3385, 7737, 13982. PLATE VII.
W. Maskell, p. 16. *Portfolio of Ivories*, Pt. XXX. Cust, *Ivory Workers of the Middle Ages*, p. 142, fig. 31. Schnutigen, *Zeitschrift für christliche Kunst*, IX (1890), cols. 123 ff. Semper, *ibid.*, XI (1898), cols. 114 ff., 187. A. Maskell, *Ivories*, p. 166, Pl. XXXIII. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, pp. 476, 478. R. Koechlin, *Gazette des Beaux-Arts*, XXXIV (1905), p. 464; *ibid.*, XIV (1918), p. 232. Koechlin, I, pp. 126 ff., 166; II, No. 154; III, Pl. XXXIX.
This is one of the most charming examples of French Gothic ivory carving. For style it may be compared with polyptychs in the Louvre (Molinier, *Catalogue*, No. 66), at Berlin (K.F.M., I, Vöge, No. 81, Pl. XXVI), and in the Germiny Collection (Koechlin, II, No. 155). The composition is very similar to that of the Germiny example. Mr. A. Maskell makes the very unconvincing suggestion that the ivory is English.

POLYPTYCH. In the centre, under trefoil canopies supported on slender columns, are the Coronation of the Virgin and, below, the Virgin, crowned, standing holding the Child and attended by angels bearing candlesticks. On the left wings are the Annunciation, the Visitation, and the three Kings; on the right wings the Nativity and the Presentation. French; first half of the fourteenth century. 6–1872

H. 9½ in., W. 8 7/16 in. (24·5 × 21·5 cm.). One of the pinnacles and portions of the canopies are modern.
From the Webb Collection. Previously in the Essingh Collection (Sale, 1865, *Catalogue*, No. 861, Pl. 5). Phot. 59672. PLATE IX.
W. Maskell, p. 144. *Portfolio of Ivories*, Pt. XXIX. Semper, *Zeitschrift für christliche Kunst*, XI (1898), cols. 136 ff., 188. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 478. O. Pelke, *Elfenbein*, p. 190. Koechlin, I, pp. 130, 131; II, No. 171; III, Pl. XLII.
This triptych is one of the best examples of the fuller development of the representation of the scenes from the life of the Virgin. The midwife holding the Child in the Nativity is a rare figure on Gothic ivories of the tabernacle groups though the figure is found fairly frequently on plaquettes. A similar example is in the Hermitage (Koechlin, II, No. 172).

POLYPTYCH. In the centre, under a canopy, is the Crucifixion; below, under a triple-arched canopy, the Virgin, seated, holding the Child attended by angels bearing candlesticks. On the wings, beginning at the top and reading across to the opposite wing, are the Flagellation, Christ bearing his cross, and the Entombment; on the second tier, the Visitation, the Annunciation, and the Nativity; on the third tier, the three Kings and the Presentation. The centre of the back is carved with architectural ornament in low relief; on the wings are remains of gilded leaf sprays. Enriched with gold and colours on an ivory base with claw feet. French; second half of the fourteenth century. 140–1866

H. (including the pedestal) 15½ in., W. 10 in. (39·5 × 25·5 cm.).
From the Webb Collection. Formerly in the Debruge-Duménil (Labarte, *Description des Objets d'Art*, etc., 1847, No. 149, p. 450) and Soltikoff (Sale, 1861, No. 237) Collections. Phot. 16967. PLATE X.
W. Maskell, p. 57. *Portfolio of Ivories*, Pt. XXX. Labarte, *Histoire des Arts Industriels*, 2me Ed., 1872, p. 124, Pl. XVII. Semper, *Zeitschrift für christliche Kunst*, XI (1898), col. 137. R. Koechlin, *Gazette des Beaux-Arts*, XXXIV (1905), p. 470. Koechlin, I, p. 132; II, No. 176; III, Pl. XLIV.
This triptych belongs probably to the last decadent years of the school. Labarte quite erroneously believed it to be Italian.

TRIPTYCH. In the centre, beneath trefoil arches, is the Coronation of the Virgin; below, the Virgin, crowned by an angel, stands holding the Child between attendant angels bearing candlesticks. On the wings are the Annunciation, the three Kings, the Nativity, and the Presentation: in the upper angles of the wings angels holding candlesticks. The ivory has been

stained a purplish brown; this has been cut away to show the original white ivory in a dotted pattern on the ground and edges of the draperies; there are also traces of colour. French; middle of the fourteenth century.

7592–1861

H. of the centre 10½ in., W. 6⅛ in. (27 × 15·5 cm.). The centre panel and the wings have been cut down at the top.

From the Gigli-Campana Collection. Phot. 4553, 58656. PLATE X.

W. Maskell, p. 27. Semper, *Zeitschrift für christliche Kunst*, XI (1898), cols. 183, 188. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 478. R. Koechlin, *Gazette des Beaux-Arts*, XXXIV (1905), p. 454, note 1. Koechlin, I, p. 135; II, No. 186; III, Pl. XLVI.

This triptych was formerly erroneously ascribed to Orcagna, and though this ascription was not accepted by Maskell, he believed it to be Italian. The arrangement of the subjects on this triptych and the two following numbers (240–1867, A 556–1910) is similar to that of the tabernacles, though the central panel has no projecting canopies.

CENTRAL PANEL OF A TRIPTYCH. In two tiers, above, the Crucifixion; below, the Virgin and Child with angels bearing candlesticks. Similar stained decoration to 7592–1861. French; second half of the fourteenth century.

240–1867

H. 10¼ in., W. 3⅛ in. (26 × 8 cm.). Cut down at the top.

From the Webb Collection. Phot. 3783, 58636.

W. Maskell, p. 93. Semper, *Zeitschrift für christliche Kunst*, XI (1898), col. 139. Koechlin, I, p. 136; II, No. 195. See note to No. 7592–1861.

TRIPTYCH. Scenes from the Life of Christ in two tiers, each surmounted by canopies supported on slender columns. In the centre, above, Christ on the cross between Longinus and Stephaton; on the wings the Virgin supported by two Maries, St. John, and St. Joseph of Arimathea; below, in the centre, the Virgin standing, holding the Child, between angels bearing candles; on the wings the three Kings in adoration and the Presentation in the Temple. French; second half of the fourteenth century.

A 556–1910

H. 5⅛ in., W. 5⅛ in. (13 × 13 cm.). Salting Bequest. Phot. 26420. PLATE IX.

R. Koechlin, *Gazette des Beaux-Arts*, XXXIV (1905), p. 468, note 1. Koechlin, I, pp. 135 ff.; II, No. 197.

This triptych is rather similar in style to the polyptych 6–1872 (p. 14) which belongs to the earlier tabernacle group.

THE TWO MARIES AT THE SEPULCHRE. The two women stand beside the tomb holding their pots of ointment. Group in high relief with traces of gilded ornament on the draperies. French; middle of the fourteenth century.

A 99–1927

H. 4¼ in., W. 3½ in. (11 × 9 cm.). The ivory, which is of a fine golden colour, shows signs of burning at the bottom.

Given by Mr. H. B. Harris through the National Art-Collections Fund. Exhibited at the Burlington Fine Arts Club, 1923. (*Catalogue*, No. 91, Pl. XXIX). Phot. 60129. PLATE XXIV. *Review of the Principal Acquisitions*, 1927, p. 6, fig. 2. *The Antiquaries Journal*, II (July, 1922), pp. 201 ff., fig. 6. Koechlin, I, pp. 142, 144; II, No. 228; III, Pl. LX.

This very beautiful group was apparently part of a Passion Scene from a large retable or altarpiece where this and similar reliefs were mounted in an architectural setting, probably on a background of metal, coloured wood, marble, or possibly painted ivory. No complete altarpiece is in existence, though there are a number of fragments which, like this example, must, from their scale, have formed part of some large composition. The whole group has been discussed in detail by M. Koechlin (*Fond. Piot. Mon. et Mem.*, XIII (1906), pp. 67 ff.). The style of this ivory is very similar to that of a Descent from the Cross in the Metropolitan Museum at New York and M. Koechlin suggests that several of the fragments, though by different hands, may possibly have originally belonged together.

DIPTYCH. The Flagellation; the Crucifixion with the Virgin, St. John, Longinus, and Stephaton. On the plain moulded border are the sun and moon. French; first half of the fourteenth century. 300–1866

H. $2\frac{3}{4}$ in., W. $3\frac{3}{4}$ in. ($7 \times 9{\cdot}5$ cm.).
Acquired in Paris. Phot. 58655. PLATE IV.
W. Maskell, p. 75. Koechlin, I, p. 152; II, No. 246.

There seem to be no grounds for Maskell's description of this ivory as German. The plain moulded border is rather unusual, but the style is similar to that of some of the ivories with 'rose' decoration. See notes to the following number.

DIPTYCH. Twelve scenes from the Passion in three tiers separated by bands of rosettes. The scenes begin at the bottom left-hand corner. 1. Judas receiving the thirty pieces of silver. 2. The Betrayal. 3. Judas hangs himself. 4. The cutting off of Malchus' ear. 5. Pilate washes his hands. 6. Christ carrying his cross. 7. The Crucifixion. 8. The Deposition. 9. The Entombment. 10. The Maries at the Sepulchre. 11. Christ meeting St. Mary Magdalene in the Garden. 12. The Harrowing of Hell. French; first half of the fourteenth century. 367–1871

H. $8\frac{1}{4}$ in., W. 10 in. ($21 \times 25{\cdot}5$ cm.).
From the Webb Collection. Phot. 45368, 58654. PLATE XI.
W. Maskell, p. 130. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 502. Koechlin, I, p. 152; II, No. 247. M. Koechlin (*Gazette des Beaux-Arts*, XIV (1918), pp. 225 ff.) discusses the various groups of diptychs with 'rose' decoration and gives convincing reasons for assigning them to a French rather than an English origin, as claimed for them by W. Maskell, Prior and Gardner (*Mediæval Figure Sculpture*, p. 59, fig. 52) and others. The figures are in unusually high relief. The thieves on either side of the cross are rather unusual, though they occur on ivories of the 'Soissons' school and on a relief in the Wallace Collection.

This diptych seems to belong to the earlier examples of the 'rose' group in which the scenes are treated picturesquely rather than dramatically; though the style of the piece is rather different to that of other ivories of the group. The types of the faces may be compared with those of the following number. The 'rose' groups of ivories show greater variety in the individual types and

in the iconography than the 'Tabernacle,' or 'Passion,' groups, and the scenes are usually less crowded than in the latter group.

LEAF OF A DIPTYCH. In three tiers separated by bands of rosettes. The Coronation of the Virgin; the Death of Judas, and the Entombment; and below, the Betrayal. French; first half of the fourteenth century.

239–1867

H. $6\frac{3}{8}$ in., W. $3\frac{3}{8}$ in. (16·5 × 8·5 cm.). The lower left-hand corner is broken away.
From the Webb Collection. Phot. 58653. PLATE XII.
W. Maskell, p. 92. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 502. Koechlin, I, p. 152; II, No. 248.
The shroud enveloping the figure of Christ does not seem to occur elsewhere on ivories of the period. See notes to No. 367–1871.

DIPTYCH. In two tiers separated by bands of rosettes. On the left leaf are the Coronation of the Virgin, the Annunciation and the Visitation; on the right the Death of the Virgin and the Adoration of the Magi. French; first half of the fourteenth century.

521–1893 (left leaf); A 67–1925 (right leaf)

H. $7\frac{3}{8}$ in., W. $7\frac{1}{4}$ in. (19 × 18·5 cm.). The left leaf has been cut in half above the band of rosettes. The left leaf was acquired from the Bateman Collection (Sale, April, 1893, *Catalogue*, No. 34, Pl. III). Previously in the Collection of the Rev. W. Bird of Mordiford. Phot. 45370. PLATE XII.
Portfolio of Ivories, Pt. XXXIV. R. Koechlin, *Gazette des Beaux-Arts*, XIV (1918), p. 238, note 2. Koechlin, I, pp. 157, 161; II, No. 261. Messrs. Prior and Gardner (*Mediæval Figure Sculpture*, p. 372, fig. 427) compare reliefs in the Lady-chapel at Ely.
The right leaf was bequeathed by Mrs. G. Cowell. Shown at the Burlington Fine Arts Club in 1923 (*Catalogue*, No. 104, Pl. XXXII). Formerly in the possession of Mrs. Hamilton Roe who exhibited it on loan in the Museum in 1887–8. Phot. 54138, 56701. PLATE XII.
M. Koechlin (to whom the right leaf was then unknown) includes the left leaf of this diptych in his 'tragic' group of 'rose' diptychs; a group distinguished by dramatic sentiment and tragic grandeur. The finest examples are in the Gulbenkian Collection in Paris (Koechlin, II, No. 256) and in the Escorial (Koechlin, II, No. 258). Though apparently by the same hand as the left leaf the compositions on the right leaf are unusually close, the figures being on an exceptionally large scale in relation to the space occupied. A very similar representationof the Adoration appears on a relief in the Louvre (formerly in the Sambon Collection).

DIPTYCH. In four compartments each surmounted by a band of rosettes. On the left leaf are, below, the Annunciation and the Visitation; above, the Adoration of the Magi. On the right leaf, below, the Nativity; above, the Coronation of the Virgin. French; middle of the fourteenth century.

6824–1858

H. $5\frac{3}{4}$ in., W. $5\frac{7}{8}$ in. (14·5 × 15 cm.).
From the Webb Collection. Formerly in the Daugny Collection, Paris. Phot. 4162, 58652. PLATE XIII.
W. Maskell, p. 18. *Portfolio of Ivories*, Pt. XXXV. Semper, *Zeitschrift für christliche Kunst*, XI (1898), cols. 179 ff., 182, 184. Koechlin, I, pp. 280, 282; II, No. 782; III, Pl. CXXXIV.

M. Koechlin places this diptych in a group of ivories which, while the decoration is similar to that of the 'rose' group, shows certain innovations in the types of the faces, especially in that of the Christ in the Coronation of the Virgin, but the difference in character between this ivory and such reliefs as 521–1893 and A 67–1925 is so slight that there does not seem to be sufficient reason to dissociate it from the main 'rose' groups.

DIPTYCH. Scenes from the Passion in four compartments, each surmounted by a triple arcade of trefoil arches. 1. Judas receiving the money from the chief priests. 2. The Betrayal with the cutting off of Malchus' ear. 3. Christ before Pilate. 4. Pilate washing his hands. 5. The death of Judas. 6. The Buffeting of Christ. 7. The Stripping before the Flagellation. 8. The Flagellation. 9. Christ carrying his cross. 10. The Crucifixion. Ivory with slight traces of gilding. French; second half of the fourteenth century.

5623–1859

Fig. 1

H. 7 in., W. 9 in. (18×23 cm.). The last scene, the Deposition, in the upper right-hand corner has been cut away.

From the Soulages Collection (J. C. Robinson, *Catalogue*, Manchester Ed., 1857, No. 303). Exhibited at Manchester, 1857. Phot. 4197, 60693. Plate XIV.

W. Maskell, p. 23. *Portfolio of Ivories*, Pt. XXXV. Koechlin, I, pp. 155, 167, 168; II, No. 288; III, Pl. LXXII.

This ivory is included by M. Koechlin among the early examples of a group of diptychs which he describes as 'diptychs with a frieze of arches.' The influence of the earlier 'rose' diptychs is seen in the iconography which in many instances is unusual, while the richness of the architectural decoration shows the influence of the tabernacle groups. The scene of the Buffeting of Christ is peculiar to the 'rose' group, to this diptych and to a polyptych, very similar in style, in the Metropolitan Museum at New York (formerly in the Pierpont Morgan Collection); the following scene, Christ stripped of his garments, is only found on these two ivories. Diptychs of the 'rose' group at Amiens and Petrograd (II, Nos. 240, 241), also a leaf of a diptych in the Maignan Collection (II, No. 289), may be compared.

LEAF OF A DIPTYCH. In two tiers each surmounted by a

triple arcade of trefoil arches. Above is the Crucifixion; below, the Flagellation. French; middle of the fourteenth century. 161–1896

H. 7 13/16 in., W. 4 1/8 in. (20 × 10·5 cm.). A portion of the border on the lower right-hand side by the hinge has been broken away and two large holes have been pierced at the top.
From the Willett Collection, Brighton. Phot. 45369. PLATE XIII.
Portfolio of Ivories, Pt. XXXIV. Prior and Gardner, *Mediæval Figure Sculpture*, fig. 437. Koechlin, I, pp. 170, 171; II, No. 290; III, Pl. LXXIV.
The second leaf of this diptych with Christ carrying the cross and the Descent from the cross (fig. 1) is in the Free Public Museum at Liverpool. (Burlington Fine Arts Club, *Catalogue of an Exhibition of Carvings in Ivory*, 1923, No. 108, Pl. XXXII.) M. Koechlin places this ivory rather early in his group of diptychs with friezes of arches, and suggests that the refinement in the unequal spacing of the arcading, with the larger central arch, belongs to a period before the composition had become purely mechanical. Messrs. Prior and Gardner compare an alabaster tomb at Westminster (*op. cit.*, p. 378). On the back of the Liverpool leaf is scratched DNS WILLMS LIDIAT, doubtless the name of a former owner; probably a member of the Lydiate family of Lydiate Hall in Lancashire.

DIPTYCH. In four compartments, each surmounted by three trefoil arches. On the left leaf are the Nativity, and above, the Crucifixion, with the Virgin, St. John, and two Jews: on the right leaf the Adoration with, above, the Coronation of the Virgin with, on brackets, kneeling angels bearing censers. French; second half of the fourteenth century.

A 554–1910

H. 6 1/4 in., W. 8 3/8 in. (16 × 22·5 cm.).
Salting Bequest. Phot. 26413. PLATE XVIII.
Koechlin, I, pp. 174, 175; II, No. 320; III, Pl. LXXVII.
This diptych is one of the better examples of the main group of diptychs with friezes of arches.

WRITING TABLETS consisting of six leaves prepared with green wax (modern) for the purpose of writing. On the outside are carved, on the one leaf the Nativity and the Adoration of the Magi; on the other the Crucifixion and the Entombment. Above each subject are three trefoil arches. French; second half of the fourteenth century. 804–1891

H. 4 in., W. 2 1/2 in. (10 × 6·5 cm.)
From the Zouche Collection. Phot. 59099. PLATE XVIII.
Koechlin, I, p. 177; II, No. 339.
While single leaves prepared for writing are frequent in most collections, sets are rare; besides a set, complete in its leather case, published by M. Serbat (*Mémoires de la Soc. des Ant. de France*, LXXIII (1913), pp. 306 ff.) and another, with paintings on the inner leaves, in this Museum (11–1872), this is one of the few more or less complete sets known with sacred subjects carved on the covers (Koechlin, I, 176). While the tablets with carvings of domestic scenes are among the most charming examples of Gothic ivories, those with sacred subjects are usually of very inferior quality. M. Koechlin includes this example in his group of diptychs with friezes of arches. See also notes to No. 11–1872 (p. 25) and J. H. Middleton, *Illuminated Manuscripts*, 1892, pp. 8 ff. These writing tablets were apparently originally bound together in book-form with a hinge of leather or vellum (the present hinges are modern). In some cases (cf. No. A 68–1925) they were fastened together by means of a metal ring or a cord passed through holes

at the top. On one page the modern wax has memoranda relating to a set of tablets at Alnwick and to other similar sets.

CASKET. On the lid are figures of St. John the Baptist, St. Agnes, St. Barnabas, and St. Catherine; on the sides scenes from the story of St. Margaret—on the front, the saint with the Roman governor, Olybrius, and to the right, taken to prison; on the back she is beaten with rods and again imprisoned; on the one end she is devoured by the dragon and emerges whole, she is beheaded; on the other end are two crowned seated figures, apparently representing the judge. Above each scene is a trefoil arch. French; second half of the fourteenth century. 263–1867

H. 2¼ in., L. 3⅞ in., W. 2¼ in. (5·5 × 10 × 5·5 cm.). The gilded metal mounts modern.
From the Webb Collection. Formerly in the Debruge-Duménil (Labarte, *Description des Objets d'Art*, etc., 1847, No. 1492) and Soltikoff (Sale, 1861, No. 340) Collections. Phot. 35200, 59669. Plate XV.
W. Maskell, p. 105. Koechlin, I, p. 180; II, No. 347.
Similar caskets are in the British Museum (*Catalogue*, No. 371), in the Garnier Collection (*Les Arts*, May, 1916), and in the Collection of Sir W. Lawrence (Burlington Fine Arts Club, *Catalogue of an Exhibition of Carvings in Ivory*, 1923, No. 137). The carving of this example is of very inferior quality.

DIPTYCH. In two tiers each surmounted by an arcade of trefoil arches. On the left leaf are, below, the Nativity and the Adoration of the Magi; above, the Crucifixion: on the right leaf above, the Descent from the cross and the Entombment; below, Christ with St. Mary Magdalene in the Garden and the Coronation of the Virgin. French; second half of the fourteenth century. 293–1867

H. 6⅞ in., W. 9 in. (17·5 × 23 cm.).
From the Webb Collection. Phot. 3758, 59098. Plate XVI.
W. Maskell, p. 121. Koechlin, I, p. 184; II, No. 349.
This ivory is mentioned by M. Koechlin among the earlier examples of a group of diptychs with, on each leaf, several scenes placed closely side by side; in the later examples, in order to avoid confusion, columns were added to separate the subjects. The group is characterised by the same monotony and lack of invention as the group of diptychs with friezes of arches. Other ivories belonging to the same group are Nos. 241–1867 and 665–1853.

PIERCED RELIEF. In two tiers each surmounted by an arcade of six arches, the subjects separated by slender columns. Below, the Annunciation and the Visitation; above, the Crucifixion and the Resurrection. In an ebony case of later date. French; second half of the fourteenth century. 241–1867

H. 4⅝ in., W. 3 in. (12 × 7·5 cm.). Part of the column separating the lower scenes has been broken away.
From the Webb Collection. Phot. 54399. Plate XVI.

W. Maskell, p. 93. A. Maskell, *Ivories*, p. 152, Pl. XXVII. Koechlin, I, pp. 186, 191; II, No. 376; III, Pl. LXXXIV.
M. Koechlin illustrates a number of similar ivories; this example shows some variations, for instance, in the nimbi with borders of punched dots, found also on a relief in the Metropolitan Museum at New York (formerly in the Pierpont Morgan Collection). The graceful figures of the Virgin and St. Elizabeth in the Visitation may be noted. See notes to No. 293–1867.

RELIEF for use as a cover of a set of writing tablets. In two compartments each surmounted by four trefoil arches. The Nativity and, above, the Adoration of the Magi. Above, on the left, is a man holding the horses of the Magi at the entrance to a battlemented building; below, the Virgin reclines on a couch and caresses the Child lying in a cradle at her side. St. Joseph sits at her feet warming his hands over a pan of charcoal. Above, an angel appears to a shepherd and his sheep. French; second half of the fourteenth century. A 551–1910

H. $4\frac{1}{4}$ in., W. $2\frac{7}{8}$ in. (11 × 7·5 cm.).
Salting Bequest.
The battlemented building and the Adoration of the Magi are very similarly represented on the leaf of a diptych formerly at Orleans (Koechlin, No. 343), ascribed by M. Koechlin to the second half of the fourteenth century and which he suggests may possibly be English. The Nativity shows some peculiarities such as St. Joseph warming himself over a pan of charcoal and the lamp suspended over the Virgin's bed; the latter motive, however, occurs on miniatures and on some rather later ivories. For the composition of the servant holding the horses of the Magi see Kehrer, *Die heiligen drei Könige*, II, 1909, pp. 130 ff.

RELIEF for use as a cover of a set of writing tablets. The Coronation of the Virgin and the Martyrdom of St. Thomas of Canterbury. The Virgin, seated on a long bench with curved foliated ends, is crowned by Christ; below, St. Thomas, kneeling before the altar, is attacked by three armed knights while his chaplain Grim extends a cross over him. Above each scene are three trefoil arches. French; second half of the fourteenth century. A 38–1923

H. $3\frac{3}{4}$ in., W. 2 in. (9·5 × 5·5 cm.). The back has a deep recessed panel and shows traces of carving now almost entirely levelled. There are three hinge slots at the side and a large hole has been pierced at the top.
Alfred Williams Hearn Gift. Formerly in the Meyrick Collection. Said to have been found in Wales. Exhibited at Manchester, 1857 (from the Meyrick Coll., No. 1334). Phot. 54143. PLATE XVII.
Koechlin, I, p. 180. *The Gentleman's Magazine*, LVI (1786), p. 925, Pl. II.
This is one of the very limited number of ivories the history of which can be traced back to a period before the nineteenth century. Representations of the death of Archbishop Becket, and, indeed, representations from the lives of mediæval saints in general, are rare on ivories, though this same subject is found on another writing tablet in this Museum (A 68–1925), bequeathed by Mrs. G. Cowell, and on ivories in the Fitzwilliam Museum at Cambridge (Dalton, *Catalogue of the Ivories*, McClean Bequest, 1912, No. 41), in the Figdor Collection, and on a relief illustrated in the *Catalogue* of the Homberg Sale (Paris, 1908, No. 486). The scene is frequent on Limoges

caskets of the thirteenth century where the chaplain Grim is absent and in manuscripts where the treatment is frequently similar to that on the ivories (cf. British Museum, Harley, 5102, fol. 32; a psalter of the twelfth century). The iconography has been fully discussed by Dom Roulin in *Revue de l'Art Chrétien*, 4me Ser., XIV (1903), pp. 299 ff.

RELIEF for use as the cover of a set of writing tablets. The Martyrdom of St. Thomas of Canterbury; the saint, kneeling before the altar, is attacked by three armed knights, while his chaplain Grim extends a cross over him. Above are three crocketed arches. French; second half of the fourteenth century. A 68–1925

H. 3½ in., W. 2½ in. (9×6·5 cm.). At the top is a hole for a ring or cord to fasten the tablets together. The bottom left-hand corner has been broken and repaired.
Exhibited at the Burlington Fine Arts Club, 1923 (*Catalogue*, No. 122). Bequeathed by Mrs. G. Cowell. Phot. 54155. PLATE XVII.
Koechlin, I, p. 217, note 1. For notes on the subject see A 38–1923 (p. 21).

LEAF OF A DIPTYCH. In two tiers, each surmounted by trefoil arcades, the subjects separated by slender columns. Below, the Annunciation and the Visitation; above, the Presentation and the Crucifixion. French; second half of the fourteenth century. 665–1853

H. 5⅜ in., W. 3⅜ in. (13·5×8·5 cm.). There are small breakages at the top and by the hinges.
From the Pugin Collection. Phot. 58637. PLATE XVI.
W. Maskell, p. 1. Koechlin, I, p. 191; II, No. 383. See notes to No. 293–1867 (p. 20).
The right leaf of this diptych, with the Nativity, the Adoration of the Magi, Christ and St. Mary Magdalene in the Garden, and the Coronation of the Virgin, is in the Musée de Cluny (Du Sommerard, *Catalogue*, 1881, No. 1077). The left leaf of a diptych almost exactly similar is in the same museum (Koechlin, II, No. 384).

DIPTYCH. Scenes from the Passion in six compartments, each surmounted by four trefoil arches; to be read across both leaves from the top left-hand corner—the Entry into Jerusalem; Christ washing the Disciples' feet; the Last Supper; the Agony in the Garden; the Betrayal; the Hanging of Judas; and the Crucifixion. French; second half of the fourteenth century. 291–1867

H. 10 in., W. 8 in. (25·5×20·5 cm.). The metal mounts modern.
From the Webb Collection. Phot. 58644. PLATE XX.
W. Maskell, p. 120. *Portfolio of Ivories*, Pt. XXXII. Dalton, *Catalogue*, No. 284. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 485. R. Koechlin, *Revue de l'Art Chrétien*, LXI (1911), pp. 284 ff. Koechlin, I, p. 286; II, No. 796.
M. Koechlin mentions this as one of the ten surviving examples of the work of a school of carvers of 'Passion' diptychs, all belonging to the last half of the fourteenth century; he quotes numerous inventories showing that at this period they were in great demand. Several of the subjects are new, the Entry into Jerusalem, the Washing of feet, the Last Supper, and the Agony in the Garden do not appear among the Passion scenes on the diptychs of the 'Soissons' or 'rose' groups. Even in the best examples of the group (Berlin, Madrid, Koechlin, Nos. 788, 795) the

faces are expressionless and monotonous in type, though the composition is dramatic and the poses expressive. In the inferior work the heads are too big for the squat figures which are crowded together; this example, however, shows unusual qualities of composition.

DIPTYCH. Twelve scenes from the Passion in three tiers, the subjects separated by columns; above each scene are three trefoil arches. The scenes (beginning at the top and reading across both leaves) are—the Entry into Jerusalem; the Washing of the Disciples' Feet; the Last Supper; the Betrayal; the Flagellation; Christ carrying his cross; the Crucifixion; the Entombment; the Resurrection; Christ meeting St. Mary Magdalene in the Garden; the Incredulity of St. Thomas. French; second half of the fourteenth century. 290–1867

H. 10¾ in., W. 9 in. (27·5 × 23 cm.). From the Webb Collection. Phot. 3799, 58643. PLATE XXI.

W. Maskell, p. 118. *Portfolio of Ivories*, Pt. XXXII. Koechlin, I, p. 296; II, No. 820.

M. Koechlin suggests that while the style is very similar to that of the group of diptychs with friezes of arches (cf. No. 5623–1859) the arrangement and choice of the subjects show that the diptych belongs rather with the 'Passion' series (cf. No. 291–1867). The scene of the Incredulity of St. Thomas is extremely rare before the end of the fifteenth century, being only found on the Soissons diptych (211–1865) and on another of the same school at Berlin (Koechlin, No. 39).

POLYPTYCH (?). Four panels, the Nativity, the Annunciation to the shepherds, the Adoration of the Magi, and the Presentation. The Annunciation has no architectural decoration, the Nativity is surmounted by three trefoil arches, and the two remaining panels by one arch. French; first half of the fourteenth century. 237b, 237, 237a, 237c–1867

H. each relief 3 in., W. 2⅛ in. (7·5 × 5·5 cm.). The painting and gilding are much renewed. From the Webb Collection. Phot. 3761, 58659. Fig. 2.

Formerly in the Debruge-Duménil (Labarte, *Description des Objets d'Art*, etc., 1847, No. 160) and Soltikoff (Sale, 1861, No. 239) Collections.

FIG. 2

W. Maskell, p. 91. *Portfolio of Ivories*, Pt. XXXIII. Koechlin, I, pp. 194, 209, 211; II, Nos. 488–495; III, Pl. LXXXVII. (The Nativity and the Annunciation to the shepherds.)
M. Koechlin suggests that the four reliefs formed two diptychs rather than part of a polyptych; the Adoration of the Magi and the Presentation, though similar in style, being a little later in date than the other two panels. But hinges on the outer sides of the reliefs show that at some time, at any rate, the four reliefs were arranged in a row as at present. The Nativity shows the earlier form of composition with the Child in an altar cradle behind the Virgin with the ox and the ass; M. Koechlin remarks that, while this arrangement appears on ivories of the tabernacle group, it is very rare elsewhere, the only other example which he cites being on a plaquette in the Brunn Collection (Koechlin, II, No. 447). The same composition appears on No. 243–1867 in this Museum (p. 5); this relief is probably English. The Annunciation to the shepherds, separated from the Nativity, is also unusual.

DIPTYCH. The Adoration of the Magi and the Crucifixion. Above each scene are three trefoil arches. French; middle of the fourteenth century. 235–1867

H. $4\frac{1}{2}$ in., W. $7\frac{3}{4}$ in. (11·5 × 20 cm.).
From the Webb Collection. Phot. 58638. PLATE XIV.
W. Maskell, p. 90. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 483. Koechlin, I, pp. 200, 213, 222, 223, 224, 303; II, No. 481; III, Pl. XXXIX.
A diptych in the Louvre (Molinier, *Catalogue*, No. 71; Koechlin, No. 292, Pl. LXXV) shows an almost exactly similar treatment of both subjects. A diptych (No. 294–1867) shows, especially in the right leaf, a considerable similarity of style and the same individuality in the types, as, for instance, in the semitic character of the features of the Jews behind St. John. The work is of admirable quality.

DOUBLE RELIEF. The Adoration of the Magi and, on the other side, Christ bearing His cross, accompanied by the Virgin, one of the Holy Women, and a man holding the nails. Above each scene are three trefoil arches. French; second half of the fourteenth century. 1984–1899

H. $3\frac{1}{4}$ in., W. $2\frac{1}{8}$ in. (8·5 × 5·5 cm.).
Acquired in London. Phot. 49860, 49861. PLATE XVII.
Koechlin, I, p. 209; II, No. 501 *bis*.
M. Koechlin (I, p. 195) suggests that reliefs carved on both sides may have been used either as pendants or as wings of monstrances; traces of hinges or mounts on the right side and holes on the left seem to point to the latter use for this example.

WRITING TABLETS consisting of six leaves in covers carved in relief. On the one cover is the Coronation of the Virgin with, in the corner, a small kneeling figure of a monk. On the other cover is St. Lawrence in dalmatic, and a bishop, in a chasuble and mitre, blessing. Both covers have been painted and gilded. The inside leaves, though prepared for wax, have been painted. 1. The Last Supper. 2. The Kiss of Judas. 3. Christ before Pilate. 4. Christ before Herod. 5. The Flagellation. 6. Pilate washing his hands. 7. Christ carrying His cross. 8. The

Fig. 3

Crucifixion. 9. The Resurrection. 10. St. Veronica. 11, 12, 13, 14. Emblems of the Passion. French; first half of the fourteenth century. 11–1872

H. $4\frac{1}{8}$ in., W. of each leaf $2\frac{3}{8}$ in. (10·5 × 6 cm.). Each alternate leaf is pierced with three holes at the top.

From the Webb Collection. Phot. 58963, 58970. Plate XIX and fig. 3.

W. Maskell, p. 147. J. H. Middleton, *Illuminated Manuscripts*, 1892, p. 9. Koechlin, I, pp. 194, 198, 207, 210; II, No. 526; III, Pl. XCIV.

This is one of the few probably complete sets of writing tablets. The paintings are perhaps a little later than the carving, though they must still belong to the fourteenth century. See notes to No. 804–1891 (p. 19).

DIPTYCH. The Virgin and Child attended by angels, and the Crucifixion with, on the one side, the Virgin supported by one of the Maries, and on the other, St. John with a Jew. Each subject is represented under a single trefoil arch; in the spandrils a quatrefoil with, in the centre, a grotesque head. French; second half of the fourteenth century. 234–1867

H. $5\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. (13·5 × 14 cm.). Portions of the ivory have been cut away by the hinges.

From the Webb Collection. Phot. 3793, 59673. Plate XXIII.

W. Maskell, p. 90. Koechlin, I, pp. 201, 217, 223; II, No. 543.

These two subjects are frequently combined to form diptychs which become very monotonous in style; one of the best, in the Hôtel Pincé at Angers (Koechlin, II, No. 541), has the same

grotesque heads in the spandrils; other similar diptychs are in the British Museum. M. Koechlin (I, pp. 216) deals in detail with the variations of these two subjects.

DIPTYCH. On the left leaf the Virgin stands holding the Infant Christ between St. John the Baptist and St. Catherine: on the right leaf is the Crucifixion with the Virgin, the two Maries, St. John, and two Jews. Each subject is surmounted by an arcade of trefoil arches. French; middle of the fourteenth century. A 555–1910

H. 5 in., W. $5\frac{3}{4}$ in. (13 × 14·5 cm.).
Salting Bequest. Phot. 26424. PLATE XXIII.
Koechlin, I, pp. 216, 222; II, No. 545. The style of this diptych is rather better than usual.

DIPTYCH. On the left leaf the Virgin, crowned by two flying angels, stands holding the Child, and attended by two angels bearing candlesticks; on the right leaf is the Crucifixion with two weeping angels, the Virgin, two Maries, St. John, and two Jews. Above each scene is a single trefoil arch; in the spandrils of the left leaf are two angel musicians and in those of the right leaf two angels with the sun and moon. French; second half of the fourteenth century. 292–1867

H. $6\frac{1}{2}$ in., W. 8 in. (16·5 × 20·5 cm.). A portion of the border has been broken away on the right leaf by the lower hinge.
From the Webb Collection. Phot. 30597, 58639. PLATE XIX.
W. Maskell, p. 121. Koechlin, I, pp. 202, 218, 219, 222, 223; II, No. 544.
The style may be compared with that of ivories at Berlin (K.F.M., Vöge, No. 102), and in the former Campe Collection (Koechlin, II, No. 608). See also notes to No. 235–1867 (p. 24).

DIPTYCH. On the left leaf the Virgin stands crowned holding the Child between two angels bearing candlesticks; above are two censing angels. On the right leaf is the Crucifixion with, on the left, the Virgin supported by two of the Maries; on the right St. John and two Jews; above, two weeping angels. Each scene surmounted by three trefoil arches. French; second half of the fourteenth century. 294–1867

H. $6\frac{5}{8}$ in., W. $9\frac{1}{8}$ in. (17 × 23·5 cm.). The candlestick held by the angel on the right has been broken away.
From the Webb Collection. Phot. 58640. PLATE XXII.
W. Maskell, p. 122. *Portfolio of Ivories*, Pl. XXXIII.

DIPTYCH. On the left leaf the Virgin stands between angels swinging censers, holding the Child on her left arm while another angel crowns her. On the right leaf, the Virgin and St. John stand on either side of the cross, above which are angels holding the sun and moon. Above each scene is a trefoil arch with dragons in the cusps and angels in the spandrils. On either side of the hinge is a border of tiny rosettes. In very high relief. French; fourteenth century (?). 148–1866

H. $6\frac{3}{4}$ in., W. 9 in. (17·5 × 23 cm.).
From the Webb Collection. Phot. 58641. Plate XXII.
W. Maskell, p. 67. *Portfolio of Ivories*, Pl. XXXIII. Koechlin, I, p. 283, note.
Apparently by the same hand as A 552–1910 in the Salting Bequest; both diptychs seem to be of rather doubtful authenticity. According to M. Koechlin this is a nineteenth-century forgery in the style of his 'premier atelier novateur' of about the middle of the fourteenth century; the angels, the dragons in the spandrils, and the general hardness of the treatment hardly suggest the fourteenth century, but the patina of the ivory does not seem to be modern. The curiously placed bands of rosettes do not occur elsewhere in this position, though a diptych (Koechlin, No. 388) belonging to the above group has an odd vertical band in the centre of each leaf and a leaf of a diptych belonging to the 'school of the diptych of Kremsmünster' has a similar border on three sides. Both these ivories belong to the second half of the fourteenth century.

DIPTYCH. On the left leaf the Virgin stands holding the Child between censing angels, a third angel above. On the right leaf the Virgin and St. John stand on either side of the cross; above are angels holding discs representing the sun and moon. Above each scene is a trefoil arch with dragons in the cusps; in the spandrils are angels bearing crowns. French; fourteenth century (?). A 552–1910

H. $5\frac{5}{8}$ in., W. 8 in. (14·5 × 20·5 cm.).
Salting Bequest. Phot. 26423.
The authenticity of this diptych seems open to question; it is apparently by the same hand as No. 148–1866, the treatment of both seems perhaps hardly to belong to the fourteenth century. See notes to No. 148–1866.

LEAF OF A DIPTYCH. The Nativity; in the background two angels announce the birth to the shepherds. Above is a trefoil arch surmounted by a gable. French; middle of the fourteenth century. 242–1867

H. $4\frac{3}{8}$ in., W. 2 in. (11 × 5 cm.). There are remains of hinges on the left side. Phot. 3797, 58628. Plate XXV.
W. Maskell, p. 94.
The left leaf of a diptych in the Louvre (Koechlin, No. 775) is very similar in style and composition and there seems to be no reason to suppose, as suggested by Maskell, that the carving is English. The gabled top is rather unusual for a diptych.

DIPTYCH. On the left leaf the Virgin and Child with a kneeling worshipper, on the right St. Catherine trampling on the Emperor Maxentius. Each subject surmounted by a trefoil arch, in the spandrils of which are gilded circles each enclosing a red cross. French; middle of the fourteenth century. 4–1872

H. $2\frac{3}{8}$ in., W. $2\frac{5}{8}$ in. (6 × 6·5 cm.). In a silver frame of later date.
From the Webb Collection. Phot. 58971. Plate XXV.
W. Maskell, p. 143.
The leaf of a diptych in the Museum at Chalons-sur-Marne (Koechlin, No. 405) with the Virgin and Child and a kneeling worshipper is rather similar in style.

DIPTYCH. On the left leaf are St. John the Evangelist with palm and book, and St. John the Baptist with the Agnus Dei in a disc; on the right leaf St. Catherine with palm and wheel and St. Margaret issuing from the back of the dragon. Above each figure is a trefoil arch. French; fourteenth century. A 39–1923

H. 1¾ in., W. 3 in. (4·5 × 7·5 cm.).
Alfred Williams Hearn Gift. Phot. 59566. Plate XXV.
On the back is a label with a coat of arms and the words Collection Jul. Fresnard, Chateau de Frone.

PANEL FOR A PAX. The Crucifixion with the Virgin and St. John beneath a trefoil arch with a crocketed gable; at the sides are buttresses, the pinnacles of which are broken away. French; last half of the fourteenth century. A 40–1923

H. 4¼ in., W. 2¾ in. (11 × 7 cm.). The back is pierced with two holes and has a slot for fixing a handle.
Alfred Williams Hearn Gift. Phot. 59545. Plate XXV.
A relief, also perhaps for use as a pax, with the same subject and precisely similar architectural decoration, but with figures of better style, is in the British Museum (*Catalogue*, No. 275). M. Koechlin only mentions two other examples with similar gabled tops; in any case, this form of relief is much rarer than the usual flat top.

RELIEF for use as the cover of a set of writing tablets. The Virgin and Child standing between St. John the Baptist and St. Catherine of Alexandria. Two little angels hold a crown over the Virgin's head. Above is a cusped arch. French; last half of the fourteenth century. 277–1867

H. 3⅛ in., W. 2⅛ in. (8 × 5·5 cm.). The top, which was originally square, has been cut down. The gilding on the background is modern.
From the Webb Collection. Phot. 3797, 59543.
W. Maskell, p. 112.
A rather similar relief, but of better quality, is in the Library at Epinal (Koechlin II, No. 587; III, Pl. CI); another formerly in the R. Charles Collection at La Ferté Bernard (Koechlin, II, No. 546; III, Pl. XCVII) may also be compared.

HANDLE OF A LITURGICAL FAN (?); each face is carved with three niches containing alternate standing figures of women holding books, and men with clasped hands. French; fourteenth century.

H. 6½ in., W. about ½ in. (16·5 × 1·3 cm.). A 559–1910
Salting Bequest. Formerly in the Londesborough Collection (Sale, Christie's, July 10th, 1888, No. 766). Phot. 59542. Plate XXV.
For an article on the use of the "flabellum" see Cabrol, s.v. Flabellum. Though liturgical fans appear to have been used up to a late period in Italy, they seem to have fallen into disuse in France before the fourteenth century. There are, however, references to show that isolated examples survived in church treasuries during the Gothic period.

THE VIRGIN AND CHILD. The Virgin sits on a bench holding seated Child on her left knee; beneath her feet is a dragon and in her right hand an apple, the Child raises His right hand in blessing and holds an apple in the left. Statuette in ivory. French (?); first half of the thirteenth century.

206–1867

H. $4\frac{3}{4}$ in. (12 cm.). Phot. 3736, 58645. PLATE XXVI.
W. Maskell, p. 78. Koechlin, I, 48; II, No. 3.
This ivory belongs to one of the earliest groups of Gothic statuettes, other examples of which are in the Le Roy Collection in Paris (Koechlin, No. 4, Pl. I), at Hamburg (Koechlin, No. 5, Pl. II), and elsewhere. The rather heavy squat type is a great contrast to the elegant figures characteristic of French sculpture of the period and it is possible that these ivories may not be of French origin.

THE VIRGIN AND CHILD. The Virgin stands supporting the Child on her left arm; His right arm is raised in benediction, and He holds an apple in His left hand. There are remains of gilded ornament on the edges of the Virgin's robe and on her crown, and traces of an inscription round the base. Statuette in ivory. French; second half of the thirteenth century.

209–1867

H. $10\frac{1}{4}$ in. (26 cm.). The Virgin's right hand is broken away. Phot. 3786, 58646. PLATE XXVII.
W. Maskell, p. 80. *Portfolio of Ivories*, Pt. XXIII. Koechlin, I, p. 62; II, No. 21; III, Pl. X.

THE VIRGIN AND CHILD. The Virgin, seated, holds a book in her right hand, her left arm supporting the Child who stands upon her left knee; He holds an apple in His left hand. Statuette in ivory. French; last half of the thirteenth century.

207–1867

H. $4\frac{3}{4}$ in. (12 cm.). The top of the Virgin's head, on which was a crown, is cut away, and the right hand of the Child is missing.
From the Webb Collection. Phot. 3793, 58370. PLATE XXVI.
W. Maskell, p. 79. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 502. Koechlin, I, p. 99; II, No. 65.
The last half of the thirteenth century saw a great development of the cult of the Virgin and M. Koechlin publishes a number of groups belonging to this period; these statuettes are contemporary with the productions of the 'Soissons' diptych school (see p. 10). M. Koechlin remarks on the unusually individual, if austere, type of the Virgin, but there seems to be no foundation for Maskell's suggestion that the ivory is English.

THE VIRGIN AND CHILD. The Virgin, crowned, is seated, supporting on her left arm the Child who holds a bird with both hands by its wings. Statuette in ivory with slight traces of gilding on the edge of the Virgin's robe. French; end of the thirteenth or beginning of the fourteenth century.

200–1867

H. 8 in. (20·5 cm.). The ivory is unusually white in tone.
From the Webb Collection. Phot. 58660. PLATE XXVIII.
W. Maskell, p. 76, fig. A. Maskell, *Ivories*, p. 268, Pl. LVI. Koechlin, I, p. 103; II, No. 86; III, Pl. XXVIII.

The somewhat contorted attitude of the Child is perhaps due to the fact that this is one of the earliest examples in which He holds a bird, frequent later in place of the traditional fruit.

THE VIRGIN AND CHILD. The Virgin, crowned, is seated, her left arm clasping the Child who stands upon her left knee holding an apple in His right hand ; His left hand is stretched out as though to touch the branch of lilies (now broken away) held by the Virgin. Statuette in ivory. French ; beginning of the fourteenth century ; the base of more recent date.

4685–1858

H. 14 in. (36 cm.).
From the Webb Collection. Formerly in the Daugny Collection in Paris. Phot. 4209, 58722, 58723, 58724, 58725. Plate XXVII.
W. Maskell, p. 15. A. Maskell, *Ivories*, p. 169, Pl. XXXVII. Koechlin, I, p. 107 ; II, No. 104.
M. Koechlin compares the well-known statuette in the treasury of the Cathedral at Villeneuve-les-Avignon (Koechlin, II, No. 103) where the elongation of the body and the pose are even more exaggerated. In spite of some mannerism this is one of the most sumptuous of the innumerable groups of the Virgin and Child produced by the French ivory carvers.

THE VIRGIN AND CHILD. The Virgin stands, crowned, supporting the Child on her left arm and holding the stem of a sceptre (?, or branch of lilies, now broken) in her right hand. In the left hand of the Child is an apple. Statuette in ivory. French ; middle of the fourteenth century.

7–1872

H. 7¼ in. (18·5 cm.). There are traces of colour on the lining of the Virgin's robe.
From the Webb Collection. Phot. 58661. Plate XXVIII.
W. Maskell, p. 145. Koechlin, I, p. 235 ; II, No. 626 ; III, Pl. CIV.
M. Koechlin compares, for the arrangement of the drapery, a wooden statue, from the Peyre Collection, in this Museum (746–1895) and monumental sculpture of the Troyes district (Koechlin, *Sculpture du XIVe et du XVe siècle dans la region de Troyes*, 1900). The pose of the Child, who presses against the Virgin, His arm round her neck, is especially happy.

THE VIRGIN AND CHILD. The Virgin, seated sideways towards the right, supports on her right knee the standing Child, who holds a bird in His right hand and an apple in His left. Statuette in ivory with traces of colour on the Virgin's robe. French ; middle of the fourteenth century.

203–1867

H. 8¼ in. (21 cm.). A segment of the Virgin's head, on which was originally a crown, is cut away. The Child's head and hands are restorations ; the ivory is of a beautiful golden colour.
From the Webb Collection. Phot. 23624, 58647. Plate XXVIII.
W. Maskell, p. 77 (as thirteenth century).
The curious pose of the Virgin is perhaps due to the shape of the tusk : a rather similar group formerly in the Collection of Lord Carmichael was exhibited at the Burlington Fine Arts Club in 1923 (*Catalogue*, No. 96, Pl. XXX).

THE VIRGIN AND CHILD. The Virgin, seated, her mantle fastened at her breast with a brooch, supports the Child who stands on her right knee, holding an apple. Statuette in ivory. French; second half of the fourteenth century. 204–1867

H. 5¼ in. (13·5 cm.). The left forearm and crown of the Virgin are missing.
From the Webb Collection. Phot. 3808, 58369. Plate XXIX.
W. Maskell, p. 78. Prior and Gardner, *Mediæval Figure Sculpture in England*, 1912, fig. 11, p. 10. Koechlin, I, pp. 235, 246, 251; II, No. 693; Pl. CXII.
M. Koechlin mentions this and the following number as examples of a group of statuettes characterised by the tortuous and heavy folds of the Virgin's draperies. A statuette in the Gillot Collection in Paris shows the same arrangement of the mantle clasped on the breast. This ivory was formerly ascribed to an English origin (W. Maskell, Prior and Gardner) but there seem to be no grounds for this.

THE VIRGIN AND CHILD. The Virgin, crowned, wearing an ample mantle, is seated feeding the Child. Group in ivory. French; second half of the fourteenth century. 205–1867

H. 5 in. (13 cm.). The right hand of the Child is chipped.
From the Webb Collection. Phot. 3736, 58649. Plate XXX.
W. Maskell, p. 78. Koechlin, I, p. 246; II, No. 694.

THE VIRGIN AND CHILD. The Virgin is seated feeding the Child, who holds an apple in His left hand. Statuette in ivory. French; second half of the fourteenth century. 1598–1855

H. 5¼ in. (13·5 cm.). The Virgin's head and the Child's right foot are chipped.
From the Webb Collection. Phot. 4262, 58648. Plate XXIX.
W. Maskell, p. 3.

THE VIRGIN AND CHILD. The Virgin, seated, supports upon her left knee the standing Child who holds a bird in His left hand. Statuette in ivory. French; end of the fourteenth century. 201–1867

H. 7⅞ in. (20 cm.). The right hand of both the Virgin and Child are missing; also the Virgin's crown. The ivory is a curious grey colour.
From the Webb Collection. Phot. 58662. Plate XXIX.
W. Maskell, p. 76. *Portfolio of Ivories*, Pt. XXII. Koechlin, I, pp. 249, 251; II, No. 703; III, Pl. CXV.
This statuette has usually been described as English (W. Maskell, Prior and Gardner, *op. cit.*, p. 364 and elsewhere), but while M. Koechlin agrees that the type varies from those usual among French ivories, he suggests that it belongs to a period in the latter part of the fourteenth century when the more rigorous formulas were being abandoned in favour of greater individual inspiration. Very similar statuettes are at Petrograd (Koechlin, No. 704) and in the Côte Collection (*Quelques pièces de la Collection Claudius Côte*, Preface by E. Bertaux, 1912, Pl. XIV); this last probably came from the Abbey of Marcigny, pillaged by the Huguenots in 1562.

THE VIRGIN AND CHILD. The Virgin, crowned, holds a sceptre in her left hand and supports the Child, who holds an apple, on her right arm. Statuette in ivory on an irregular octagonal base. French; second half of the fourteenth century (?). A 549–1910

H. $15\frac{7}{8}$ in. (40·5 cm.).
Salting Bequest. Formerly in the Spitzer Collection (*Catalogue*, 1890, No. 81; Sale 1893, *Catalogue*, No. 116). Phot. 23623.
The authenticity of this ivory is extremely doubtful.

A POPE. Seated holding a book and wearing an amice, alb, chasuble, stole, and tiara. Figure in high relief. French, fourteenth century. A 8–1914

H. 6 in. (15·5 cm.). The right hand is broken away.
From the Fitzhenry Collection. Phot. 38286. Plate XXIV.
Exhibited at Glasgow, 1901. MacColl, *Nineteenth-Century Art;* appendix by Sir G. Gibson-Carmichael, pp. 200–201, fig. (as sixteenth century). R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 479. Koechlin, I, p. 258; II, No. 716; III, Pl. CXVI.
As distinguished from the innumerable groups of the Virgin and Child, statuettes of saints are rare; this singularly beautiful ivory, which closely resembles monumental sculpture and which perhaps formed part of a large composition (the flattened back and the remains of a dowel and pin showing that it was intended to be fixed to a background), stands almost alone in its extremely realistic portrait-like character. M. Koechlin cites only one other example of similar character, a prophet formerly in the Homburg Collection (Koechlin, No. 717, Pl. CXX), of very inferior quality.
An earlier date, not later than 1300, has been suggested for this ivory; the early form of plain conical tiara with three bands in front supports this view, though M. Muntz (*La Tiare pontificale du 8me au 16me siècle*, 1897, pp. 27, 28) remarks that, as regards evidence of date, too much reliance cannot be placed on its use in sculpture carved by people who probably had never seen a tiara (cf. sculpture on the porches at Chartres and on the Cathedral at Rheims).

CHRIST ON THE CROSS, part of a figure in ivory. French; fourteenth century. A 21–1920

H. $4\frac{1}{2}$ in. (11·5 cm.). Broken away below the knees, the arms missing.
From the Laking Collection (Sale, Christie's, April 21st, No. 404). Phot. 58650. Plate XXX.
Figures of Christ on the cross of the fourteenth century are of extreme rarity; M. Koechlin only mentions one example in the collection of Mme. Homberg (Koechlin, No. 726, Pl. CXXI). The English and Italian examples (A 2–1921 and 212–1867) in this Museum may be compared.

THE ASSUMPTION. The Virgin with clasped hands is upheld by angels, four on either side. Group in high relief. French; middle of the fourteenth century. 68–1866

H. $3\frac{3}{8}$ in., W. 3 in. (8·5 × 7·5 cm.).
Acquired in Italy, Phot. 39092. Plate XXXI.
Lindblom, *La peinture gothique en Suède et en Norwège*, 1916, p. 197. Koechlin, I, p. 261; II, No. 727; III, Pl. CXX.
M. Koechlin (I, p. 259 ff.) describes a number of similar groups which were probably originally

enriched with gold or silver mounts; in most cases, as in this example, the carving is of very mediocre quality and the group probably depended for its effect on the setting.

THE CORONATION OF THE VIRGIN. The Virgin, with clasped hands, seated on the left of Christ, looks towards Him as He crowns her. Group in ivory, gilded and coloured. French; first half of the fourteenth century. 520–1893

H. $4\frac{3}{4}$ in., W. $3\frac{5}{8}$ in. (12 × 9 cm.). The left hand of Christ is broken off and the Virgin's head is chipped.

From the Bateman Collection (Sale, Sotheby's, 1893, *Catalogue*, No. 32, Pl. III). Formerly in the Falcke Collection (Sale, 1858, No. 826). Phot. 58632. Plate XXIV.

A. Maskell, *Ivories*, p. 178, Pl. XXXIX. Koechlin, I, p. 261; II, No. 728.

This charming ivory is one of the finer examples of a series of small groups in ivory; M. Koechlin enumerates five other examples of the same subject, though, according to M. Koechlin, these represent the benediction of the Virgin rather than her Coronation. There seems to be no reason to believe, as stated by M. Koechlin, that the hands have been recarved.

SAINT VERONICA carrying the Sudarium and St. Apollonia a pair of Pincers. Group in ivory. French; second half of the fourteenth century. A 41–1917

H. $1\frac{1}{4}$ in. (3 cm.).

Bequeathed by H. L. Florence, Esq. Formerly in the Trapnell Collection (Sale, Christie's, March 18th, 1914, No. 240). Phot. 59544. Plate XXXI.

Review of the Principal Acquisitions, 1917, p. 5.

This tiny carving is interesting owing to the rarity of groups on so small a scale. An ivory, rather similar in style, St. George and the Princess Sabra, now the property of Mrs. Gilbertson, was exhibited by Mrs. Macquoid at the Burlington Fine Arts Club in 1923 (*Catalogue*, No. 92). The group may also be compared for style with the pierced ivories (Nos. 213–1865, 366–1871, and A 553–1910, pp. 36, 37) and with No. A 19–1923, p. 38.

CHRIST SEATED WITH TWO APOSTLES (?). Perhaps from a representation of the Last Supper; the central figure holds a chalice. Group in ivory. French; end of the fourteenth century. 211–1867

H. $4\frac{1}{8}$ in., W. $2\frac{1}{2}$ in. (10·5 × 6·5 cm.). Chipped in places, the right hand of Christ missing.

From the Webb Collection. Phot. 30596. Plate XXXI.

W. Maskell, p. 80. Koechlin, I, pp. 307, 308; II, No. 846 *ter*.

A large number of similar groups of figures, nearly all from Passion scenes, are scattered among various European and American museums and private collections. They have been discussed by M. Koechlin in *Gazette des Beaux-Arts*, XXXV (1906), pp. 66 ff., and *Fond. Piot. Mon. et Mem.*, XIII (1906), pp. 67 ff.; his latest opinion (Koechlin, I, pp. 307–308), based on certain iconographical and other peculiarities, is that most of the groups are forgeries, but that this carving together with another (which is perhaps part of the same subject) in the Museé du Ponthieu at Abbeville, and three groups in the British Museum, are probably genuine. The groups probably formed part of a retable with scenes from the Passion. (See also notes to A 99–1927, p. 15).

HEAD OF A PASTORAL STAFF. The volute carved with vine leaves contains two subjects; on the one side the Virgin, seated, holding the Child

between two angels bearing candlesticks; on the other side the Crucifixion with the Virgin and St. John. French; first half of the fourteenth century. 365–1871

H. 5 in., W. $4\frac{1}{4}$ in. (13 × 11 cm.).
From the Webb Collection. Phot. 58371, 58372. PLATE XXXII.
W. Maskell, p. 128. *Catalogue of Pastoral Staves*, 1924, No. 24. *Portfolio of Ivories*, Pt. XVIII. Middleton, *Building News*, Feb. 23rd, 1894, p. 245, fig. 260. Koechlin, I, pp. 271, 274; II, No. 754; III, Pl. CXXV.

M. Koechlin cites this ivory as an intermediate form, the volute already covered with a network of leaves instead of plain as in the earlier forms but without the supporting angel of the fully developed design. This is one of the very rare examples with the Virgin seated.

HEAD OF A PASTORAL STAFF. The volute, carved with vine foliage with an outstanding leaf at the corners, issues from the mouth of a serpent and encloses the standing figure of the Virgin holding the Child attended by two angels bearing candlesticks. French; first half of the fourteenth century. 297–1867

H. $7\frac{1}{2}$ in., W. $4\frac{7}{8}$ in. (19 × 12·5 cm.).
From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 202 *bis*). Phot. 31593, 58375, 58376. PLATE XXXIII.
W. Maskell, p. 125. *Catalogue of Pastoral Staves*, 1924, No. 22. A. Maskell, *Ivories*, Pl. XLII. Koechlin, I, pp. 269, 271, 274; II, No. 760; III, Pl. CXXV.
This staff head belongs to a rather rare form with only one subject in the volute; this design was abandoned for the more convenient form with two subjects, one facing each way. The serpent mouth from which the volute springs is frequent during an earlier period, especially on the painted Italian examples (cf. Nos. 604–1902 and A 547–1910, pp. 59 and 60), but it is not usual on French ivories of the Gothic period. M. Koechlin cites a few examples of rather different form. The half-naked Child is rare before the second half of the century; the beautiful and unusual decoration of the Virgin's robe may be noted.

HEAD OF A PASTORAL STAFF. The crook ornamented with a rich vine branch; the volute filled with a double subject. On the one side is the Virgin standing holding the Child attended by two angels bearing candlesticks; on the other side the Crucifixion with the Virgin and St. John. The volute is supported by an angel standing on a vine leaf. French; middle of the fourteenth century. 214–1865

H. $6\frac{3}{4}$ in., W. $3\frac{3}{4}$ in. (17·5 × 9·5 cm.).
From the Webb Collection. Phot. 3772, 58373, 58374. PLATE XXXII.
W. Maskell, p. 46, fig. *Catalogue of Pastoral Staves*, 1924, No. 21. *Portfolio of Ivories*, Pt. XVIII. Middleton, *Building News*, Feb. 23rd, 1894, p. 245, fig. 261. A. Maskell, *Ivories*, Pl. XLII. A. M. Cust, *Ivory Workers of the Middle Ages*, p. 131, fig. 27. Koechlin, I, pp. 271, 273, 274, 275; II, No. 765; III, CXXVI.
For a list of fourteenth-century croziers see A. Maskell, *op. cit.*, p. 217. This is one of the best examples of the more elaborate form with an angel, here peculiarly graceful in pose, supporting the volute; M. Koechlin compares the movement of the angel with that of a similar figure on an enamelled crozier from Reichenau (No. 7950–1862 in the Department of Metalwork), dated 1351. The figure of St. John with his mantle thrown over his head is unusual.

HEAD AND PART OF THE STEM OF A PASTORAL STAFF. The crocketed volute, upheld by a kneeling angel before whom kneels a monk, contains two subjects, on the one side the Crucifixion, on the other the Virgin and Child standing between St. John the Baptist and a Bishop. On the volute above are two angels playing musical instruments and two holding the sun and moon; below is a pierced arcade of trefoil arches. The stem is carved with tendrils bearing leaves and flowers and enclosing a shield with arms partly defaced. French; second half of the fourteenth century. A 558–1910

H. 16½ in., W. 5 in. (42 × 13 cm.).
Salting Bequest. Formerly in the Soltikoff (Sale, 1861, *Catalogue*, No. 201) and Heckscher (Sale, Christie's, May 8th, 1898, No. 188, Pl.) Collections. Phot. 46240, 46241, 51330. PLATE XXXIII.
Catalogue of Pastoral Staves, 1924, No. 25. Seré et Lacroix, *Le Moyen-Age*, 1851, V, *Ivoires*, Pl. Barrault et Martin, *Le Bâton Pastoral*, 1856, Pl. XVIII, fig. 142. Koechlin, I, pp. 271, 272, 274; II, No. 769; III, Pl. CXXVII.
The arms are probably those of Jean de Craon, Canon of Paris, Archdeacon and later Bishop of Mans (1347), Archbishop of Rheims (1355), died 1374. See Bertrand de Brousillion, *La Maison de Craon*, 1893, I, pp. 263–266.
M. Koechlin suggests that while the standing angel is perhaps derived from metalwork (cf. No. 214–1865, p. 34), the kneeling form, of which he gives numerous examples, seems to be an invention of the ivory carvers. The architectural base, a most unhappy addition, is no doubt derived from metalwork forms, and the addition of the kneeling figure of the monk and the angels outside the volute also add to the clumsy effect. A very similar cross is in the Dutuit Collection in the Musée des Beaux-Arts in Paris.

HEAD OF A PASTORAL STAFF. The crocketed volute is supported by the half-figure of an angel and encloses two subjects, on the one side the Virgin holding the Child attended by two angels bearing candlesticks; on the other the Crucifixion with the Virgin and St. John. French; second half of the fourteenth century. 298–1867

H. 6¼ in., W. 4½ in. (16 × 11·5 cm.). The ivory is considerably stained and has perhaps been coloured.
From the Webb Collection. Phot. 31593, 58633, 58634. PLATE XXXIII.
W. Maskell, p. 126. *Catalogue of Pastoral Staves*, 1924, No. 23, Pl. 14. *Portfolio of Ivories*, Pt. XIX. Koechlin, I, pp. 271, 276; II, No. 770.
There seems to be no foundation for Maskell's suggestion that the work is English. The work is of poor quality.

HEAD OF A PASTORAL STAFF (in the Department of Metalwork). The crook ornamented with vine leaves enclosing human masks, the volute filled with a double subject. On the one side the Crucifixion; on the other the Virgin and Child with angels. The volute is supported by a kneeling angel. Ivory, painted and gilded, mounted on a shaft of gilded metal. French; fourteenth century. 7952–1862

H. (of the ivory) $7\frac{3}{4}$ in. (20 cm.).
From the Soltikoff Collection. Phot. 13983, 13984, 15677.
Catalogue of Pastoral Staves, 1924, No. 9, Pl. 12. The colour on the ivory appears to be of recent date.

THE VIRGIN AND CHILD with St. John the Baptist, a Bishop wearing a crown (St. Louis of Toulouse ?), and a kneeling nun. Group in low relief from a pierced panel. French ; first half of the fifteenth century.
285–1867

H. $2\frac{3}{4}$ in., W. $2\frac{1}{4}$ in. (7 × 6·5 cm.).
From the Webb Collection. Phot. 3796, 59661. PLATE XXXIV.
W. Maskell, p. 116. Koechlin, I, p. 319 ; II, No. 849 ; III, Pl. CLII.

PIERCED PLAQUES. The Marriage at Cana ; Christ before Pilate ; the Flagellation ; Christ carrying His cross ; the Resurrection ; the Harrowing of Hell ; Christ in the Garden with St. Mary Magdalene ; the Appearance to the Maries. Under decorated canopies of three arches with tall gables between each of which sits a little angel playing or holding a scroll. French ; beginning of the fifteenth century.
366–1871

H. $10\frac{3}{8}$ in., W. $4\frac{3}{8}$ in. (26·5 × 11 cm.).
From the Webb Collection. Formerly in the Collection of R. Goff, Esq. (Sale, Christie's, June 7th, 1866, No. 9). Exhibited at South Kensington Museum, 1862 (J. C. Robinson, *Catalogue of Loan Exhibition*, No. 198). Phot. 9425, 58651. PLATE XXXVI.
W. Maskell, p. 128, fig. A. Maskell, *Ivories*, Pl. XXVII, p. 152. Dalton, *Catalogue*, No. 313. Dalton, *Proceedings*, XXVI (1914), p. 15. O. Pelke, *Elfenbein*, 1923, pp. 203, 206. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, pp. 487, 488, fig. R. Koechlin, *Gazette des Beaux-Arts*, XXXV (1906), p. 61. Koechlin, I, pp. 321, 326, 338 ; II, No. 858 ; III, Pl. CLIV.
Four plaques from the same series, each containing four scenes, were sold at the Gibson-Carmichael Sale (Christie's, May 12th–13th, 1902, No. 12, fig.). The subjects range from the Flight into Egypt to Pentecost. The plaques together probably formed part of a casket. M. Koechlin gives another plaque (the Nativity) as being in the Trivulzio Collection at Milan (Koechlin, I, p. 321). He also draws attention to the unusual character of a number of the scenes represented in the series, especially on the Carmichael panels ; the Marriage at Cana and the Appearance to the three Holy Women are almost unknown on Gothic ivories. A distinguishing feature of many of the best examples of the group of pierced ivories is the richness of the architecture interspersed with tiny figures of saints and angels ; in some instances this elaboration becomes a *tour de force* of almost Chinese ingenuity.
An English origin for this and the following piece (No. 213–1865) has been suggested by Molinier (*Ivoires*, p. 200). This view is apparently supported, for some of the group, at any rate, by Dr. Vöge (K.F.M., I, Vöge, p. 69). M. Koechlin discusses the problem at considerable length (I, pp. 323 ff.), and while suggesting an English origin for two examples (a diptych in the British Museum (formerly in the Borrodaile Collection) and another in the Metropolitan Museum at New York (formerly in the Oppenheim Collection at Cologne), Koechlin, Nos. 876, 875, Pl. CLVII), he believes the remaining ivories in the group to be French work.

PIERCED RELIEF. Christ between St. Peter and St. Paul ; above are the Annunciation, the Adoration of the Magi, and the Presentation. The

three principal figures stand in traceried niches under triple arched canopies, divided by uprights with small figures of saints and angels. French; beginning of the fifteenth century. 213–1865

H. $5\frac{3}{4}$ in., W. $4\frac{1}{2}$ in. (14·5 × 11·5 cm.).
From the Webb Collection. Phot. 32624. PLATE XXXIV.
W. Maskell, p. 45, fig. A. Maskell, *Ivories*, Pl. XXVII, p. 154. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 202. Koechlin, I, pp. 322, 323, 324, 326; II, No. 859; III, Pl. CLIV. Molinier (*Ivoires*, p. 200) suggests that this ivory is English. See notes to No. 176–1866.

PIERCED DIPTYCH. Scenes from the Gospels; each wing has six scenes under elaborate canopies, at the sides and in the middle are narrow upright panels with figures of saints in niches. On the left wing the scenes are: the Annunciation, the Nativity, the Presentation; the Flight into Egypt; the Death of the Virgin and her Coronation. Reading across the wing the saints are: St. Agnes, St. Catherine, St. Mary Magdalene, St. Barbara, St. Margaret, St. Veronica, St. Apollonia, St. Agatha, and St. Clare (?). On the right wing the scenes are: Christ bearing His cross; the Crucifixion; the Resurrection with the Maries at the Sepulchre; Christ appearing to the Maries; the Flagellation; the Agony in the Garden. Reading across the wing the saints are: St. Lawrence, St. Michael, St. Nicasius, St. Denis, St. John the Baptist, St. Stephen, St. Louis of France, St. Christopher, and St. Francis of Assisi. The background is illuminated on vellum; the frame of intarsia of coloured woods and bone. French; beginning of the fifteenth century. A 553–1910

H. $10\frac{3}{4}$ in., W. each wing, 8 in. (27·5 × 20·5 cm.).
Salting Bequest. Formerly in the Spitzer Collection (*Catalogue*, 1890, No. 72, Pl. XX; Sale, 1893, *Catalogue*, No. 107). Phot. 26415. PLATE XXXV.
O. Pelke, *Elfenbein*, 1923, pp. 304–306. Koechlin, I, pp. 320, 321, 324; II, No. 860. See notes to No. 366–1871.

CASE FOR A DIPTYCH (A 553–1910). Cut and punched leather (*cuir bouilli*) with traces of colour and gilding. The sides and top are decorated with cut and punched spirals surrounding five circular medallions which enclose, in the centre, a shield of arms, at the corners female demi-figures in gesso amid foliage; between these are animals, birds, and flowers, also in gesso. The arms are, on the one side, *gules* semy of crosslets *argent*, a lion rampant *or*, for Boucher d'Orsay; and on the other, *argent*, a saltire *sable* between four partridges proper, for Raguier. There are six loops for a cord, and the edges have cut lozenges with a circular punched decoration. French; beginning of the fifteenth century. A 553a–1910

H. 11 in., W. $8\frac{3}{4}$ in., D. $2\frac{1}{4}$ in. (28 × 22·5 × 5·5 cm.).
Salting Bequest. Formerly in the Spitzer Collection (*Catalogue*, 1890, II, p. 202, Pl. III, No. 7; Sale, 1893, No. 805). Phot. 55623.

The arms may, perhaps, be those of Dreux Raguier and Etienne Boucher d'Orsay, Provosts of the Merchants of Paris in 1506 and 1497 respectively (see Beaumont, *Gouvernours, Lieutenants de Roy*, etc., Plates 30 and 27).
A similar case accompanies the ivory group of the Annunciation in the Museum at Langres (Molinier et Marcou, *L'Exposition Retrospective de l'Art Français*, Paris, 1900, p. 57).

PENDANT. The Coronation of the Virgin. The Virgin is seated with clasped hands to the left of Christ who, holding an orb in His left hand raises His right in benediction towards her. An angel holds back a drapery on either side. Ivory relief in a crystal and gilded copper case, with a mother-of-pearl back. French or perhaps English; end of the fourteenth or beginning of the fifteenth century. A 19–1923

H. 1⅜ in., W. 1⅝ in. (3·5 × 4 cm.).
Acquired in London. Phot. 54962. Plate XXXI.
Review of Acquisitions, 1923, p. 3. M. H. Longhurst, *English Ivories*, 1926, pp. 53, 108, Pl. 40.
The ivory has been tentatively described as English, but while the style shows many resemblances to English work, it is closely similar to a representation of the same subject on a pierced relief in the British Museum (*Catalogue*, No. 313) to which a French origin must be assigned. M. Koechlin believes that this ivory is also French (cf. Koechlin, I, p. 323, note 1). The representation of the same subject on a diptych in the Salting Bequest (A 568–1910) may also be compared. At the same time the figures show a certain divergence in style from those of contemporary French work, and the rather dumpy and clumsy proportions are found in English wood-carvings such as the figures of Christ, the Virgin, and an Apostle exhibited in Room 9.

THE DESCENT FROM THE CROSS. The body of Christ, hanging between those of the two thieves, is lowered by two men mounted on ladders, into the arms of St. Joseph of Arimathea; at the foot of the cross are St. Mary Magdalene and the Virgin supported by St. John. At the sides are the Maries and groups of Jews. Circular relief in pierced ivory mounted on a wood background covered with red silk. French (or Flemish?); beginning of the fifteenth century. 605–1902

Diam. 3¼ in. (8·5 cm.). Cracked and a portion of the rim broken away.
From the Gibson-Carmichael Collection (Sale, Christie's, May, 1902, No. 11). Phot. 58943. Plate XXXIV.
A. Maskell, *Ivories*, Pl. XL, p. 188. Koechlin, I, pp. 323, 324; II, No. 870; III, Pl. CLVIII.
M. Koechlin mentions (I, p. 323) a circular diptych in a private collection at Forest (Belgium) the one leaf of which is identical. A similar relief with the Death of the Virgin in the Musée de Cluny (Koechlin, No. 871) may also be compared. M. Koechlin also illustrates a pierced diptych of similar form in the Museo Nazionale at Florence (Koechlin, No. 869) as the only other complete example known. While all these carvings are of inferior quality they present some new iconographical features. A small diptych in the Wallace Collection has a very similar composition on the left leaf (*Catalogue*, *Objects of Art* (Illustrations), 1924, p. 39), also a panel in the British Museum (*Catalogue*, No. 321).

THE ASSUMPTION OF THE VIRGIN. In the centre the Virgin, with clasped hands, ascends supported by four flying angels; below are grouped the Apostles. Circular plaque in ivory partially pierced; richly coloured and gilded. French (or Flemish?); fifteenth century. 1607–1855

Diam. $2\frac{1}{2}$ in. (6·5 cm.).
From the Farrer Collection. Phot. 4336, 58944. Plate XXXIV.
W. Maskell, p. 3. Koechlin, I, p. 323, note.
This relief belongs to the same group of ivories as Nos. 605–1902 and 15–1873, there being no evidence in support of Maskell's suggestion that it is German.

PENDANT. Containing in eight compartments the following figures: on the one side the Virgin and Child, St. John the Evangelist, St. John the Baptist, and St. Catherine; on the other, St. Christopher, St. James the Greater, St. Anthony the Hermit? and St. Anne? Pierced reliefs painted and gilded. In a silver frame. French (or Flemish?); fifteenth century. 15–1873

H. with frame $2\frac{1}{2}$ in., W. 2 in. (6·5 × 5 cm.).
Acquired at Hildesheim. Formerly in the Collection of the Bishop of Hildesheim. Phot. 58945, 58946. Plate XXXIV.
This ivory belongs to the same group as Nos. 605–1902 and 1607–1855. A pendant, of similar style, but with one subject, the Coronation of the Virgin, was in the Heckscher Collection (Sale, Christie's, May 4th, 1898), No. 242.

THE FLAGELLATION. Relief in ivory. French; end of the fourteenth or beginning of the fifteenth century. A 76–1925

H. $3\frac{3}{8}$ in., W. $2\frac{1}{4}$ in. (8·5 × 5·5 cm.).
The ivory is split vertically and stained brown and a small piece of the border is broken away at the top. Acquired in London (from the McAndrew Collection).

PAX. The Crucifixion with the Virgin, St. John, St. Denis, and St. James the Greater under an ogee arch with two shells in the spandrils. In the border are shells and the letters N and B at intervals. Hatched background. French (or Flemish?); second half of the fifteenth century. 150–1879

H. $3\frac{7}{8}$ in., W. $2\frac{7}{8}$ in. (10 × 7·5 cm.). Pierced at the top with three holes and chipped at the bottom.
The ivory has probably been gilded. At the back is a slot for a handle.
From the Robinson Collection. Phot. 59662. Plate XXXVII.
Koechlin, I, p. 333; II, No. 890.
This ivory was formerly described as Spanish on account of the shells on the border and canopy, but it is quite in the style of Northern French or Flemish work.
M. Koechlin mentions this as one of the best among the numerous paxes with this subject. For a general discussion see Koechlin, I, pp. 332 ff.

CHRIST IN MAJESTY: crowned with a triple crown, His feet upon the rainbow, holding the orb in His left hand, and raising His right hand in

benediction; in the corners are the symbols of the four evangelists. Pierced relief in ivory with traces of colour. French (or Flemish?); fifteenth century. 261–1867

H. $4\frac{1}{4}$ in., W. $2\frac{3}{4}$ in. (11 × 7 cm.). Cracked, and a small portion of the border at the top renewed. From the Webb Collection. Phot. 54395. PLATE XLI.
Maskell, p. 104.
Probably from the front of a book cover.

THE ANNUNCIATION; in a canopied niche. French; fifteenth century. 282–1867

H. $3\frac{7}{8}$ in., W. $1\frac{1}{8}$ in. (10 × 3 cm.).
From the Webb Collection. Phot. 54396.
W. Maskell, p. 115.
This and the following number can hardly be girdle ornaments as has been suggested; they are presumably for mounting on some metal object, perhaps a crozier. The work is very poor and at first sight suggests a more recent origin, but probably the carvings are genuine.

THE ADORATION OF THE MAGI; in a canopied niche. French; fifteenth century. 283–1867

H. $3\frac{7}{8}$ in., W. $1\frac{1}{8}$ in. (10 × 3 cm.).
From the Webb Collection. Phot. 54396.
W. Maskell, p. 115. See notes to No. 282–1867.

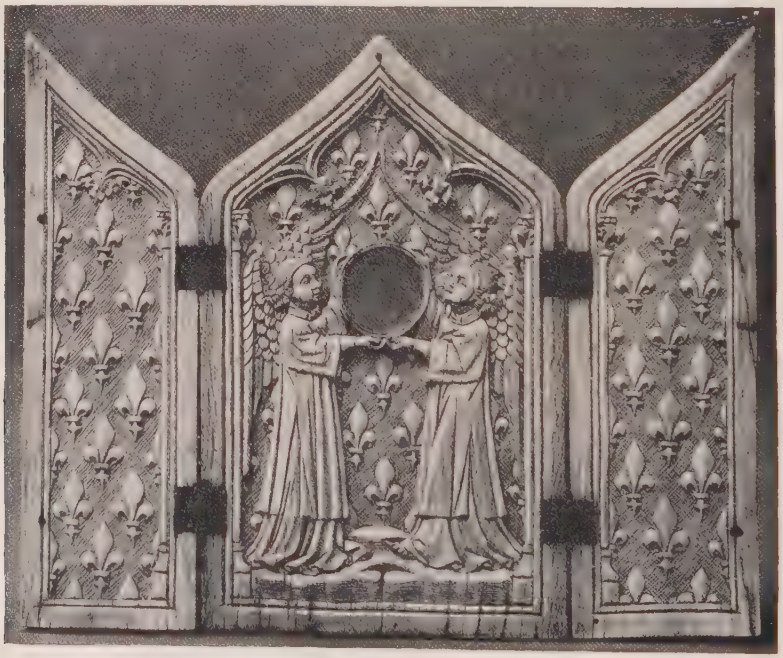

FIG. 4

TRIPTYCH; on the central panel, beneath a trefoil arch, are two standing angels who support a circular opening which was probably intended to contain a relic; the background and wings are hatched and diapered with fleur-de-lys. French; second half of the fifteenth century (?) 4336–1856

H. of centre panel 8¼ in., W. 10 in. (21 × 25·5 cm.).
Phot. 59539. Fig. 4.
W. Maskell, p. 14.
A triptych in the Louvre (Molinier, *Catalogue*, No. 138) is closely similar in style and composition; the centre of another, with an inscription, was formerly in the Spitzer Collection (*Catalogue*, No. 114) and later in the Bourgeois Sale, Cologne, 1904 (*Catalogue*, No. 1078). Other allied ivories are a relief formerly in the Spitzer Collection (*Catalogue*, 1890, No. 126) representing Louis XI, and another, in the Museum at Zurich, with a Dauphin (a cast is exhibited on one of the screens in Room 64). The authenticity of all these examples has been questioned. M. Koechlin (I, p. 340) suggests that they are all forgeries on the grounds of the inferiority of the work and some irregularities in the lettering on the Spitzer triptych panel. The ivory of this example has all the appearance of considerable age and there do not seem to be sufficient grounds for assigning the carving to a later date.

CIRCULAR RELIEF. God the Father holding the figure of the Dead Christ and attended by a weeping angel. Flemish; end of the fifteenth century (?). 225–1867

Diam. 4⅛ in. (10·5 cm.). A small portion of the border on the left side is broken away.
From the Webb Collection. Phot. 3771, 59540.
W. Maskell, p. 86.
Considerable doubts have been expressed as to the authenticity of this ivory. It is also difficult to see what purpose it can have served; on the back are a number of concentric rings, but it does not seem possible that it was a mirror case.

PAX. St. Michael vanquishing the Devil. The Saint winged, in armour, with a round shield, holding his sword above his head, tramples on the prostrate dragon. Flemish; end of the fifteenth century. 246–1867

H. 4¾ in., W. 3½ in. (12 × 9 cm.). A portion of the upper part of the ivory is broken away. There is a slot at the back for a handle.
From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 131).
Phot. 3743, 59541. PLATE XXXVII.
Maskell, p. 96.
A similar example was formerly in the E. Odiot Collection (Sale, *Catalogue*, 1889, No. 29).
The genuineness of this piece has been questioned apparently without any convincing reasons.

CASKET. Decorated with twenty scenes from the Life of the Virgin; in compartments separated by bands of conventionalised foliage sprays. Beginning on the lid the scenes are: 1. The Offering of Joachim and Anna in the Temple. 2. An angel appears to Joachim. 3. Joachim with his flocks. 4. The angel appears to St. Anne. 5. Joachim and Anna meet at the Golden Gate of Jerusalem. 6. The Birth of the Virgin. 7. The

Virgin entering the Temple. 8. Inside the Temple. (Front and sides): 9. The Virgin at prayer. 10. The Virgin weaving. 11. The Virgin fed by an angel. 12. The Marriage of the Virgin and St. Joseph. 13. The Virgin goes home with other virgins. 14. The Annunciation. 15. The Nativity of Christ. 16. The Adoration of the Magi. (Back): 17. The angel appearing to the Shepherds. 18 and 19. Linen fold decoration. 20. The Flight into Egypt. The backgrounds are hatched. Ivory with traces of colour and gilding; the lock and handle steel. On the under part of the box is a chequer board. French; end of the fifteenth century.

176–1866

H. 4 in., L. 8 in., W. 4½ in. (10×20·5×11·5 cm.).

From the Morland Collection (Sale, Christie's, May, 1866, No. 201). Phot. 59663, 59664, 59670, 59671, PLATES XXXVIII, XXXIX.

W. Maskell, p. 71 (as English). A. Maskell, *Ivories*, Pl. XXIX. Koechlin, I, p. 342; II, No. 952.

This casket belongs to a group of carvings of very coarse quality, in ivory and bone, which have been ascribed by Molinier (*Ivoires*, pp. 207 ff.) to Northern Italy or the Tyrol, and by Dr. von Schlosser (Vienna *Jahrbuch*, XX (1899), pp. 252 ff.) to Piedmont, or Reggio, though both recognised French influence in the style. M. Koechlin in discussing the group (I, pp. 337 ff.) remarks that the style is identical with that of the paxes (cf. Koechlin, Plates CLX–CLXIII) which are of French (perhaps North-eastern) origin. The use of intarsia and the conventionalised foliage sprays has been brought forward as evidence of an Italian origin, but there are records (see Koechlin, p. 341) that there were Italians working at the Court of Charles VI, and no doubt their work was copied by native workmen. M. Koechlin also remarks that the foliage sprays are common to the paxes and to French work in general.

Other caskets similar in style are in the Louvre, the Musée de Cluny, and elsewhere; this is, however, apparently the only example with the detailed life of the Virgin, though a set of unmounted panels in the Vatican (Kanzler, *Gli Avori*, Pl. XXII) has similar subjects. M. Koechlin suggests that the very full and in many instances novel iconography may be derived from the Biblia Pauperum printed in the last half of the fifteenth century (cf. a casket in the Musée de Cluny, Koechlin, No. 959, Pl. CLXVIII); the origin of this bible, though not precisely established, is not Italian, and it was never popular in Italy.

THE VIRGIN FAINTING AT THE FOOT OF THE CROSS, supported by St. John and three Holy Women. Group in ivory. French; second half of the fifteenth century.

372–1892

H. 3⅞ in., W. 3¼ in. (10×8·5 cm.). The heads of the Virgin, St. John, and one of the women have been broken off.

Acquired in London. Phot. 59666. PLATE XXXVII.

A. Maskell, *Ivories*, Pl. XL. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 499. Koechlin, I, pp. 347, 348, 350; II, No. 947; III, Pl. CLXX.

Probably part of a large composition of the Crucifixion, to be applied to a background, perhaps, as a retable. The work is of unusually high quality for the period.

THE VIRGIN AND CHILD. The Virgin stands, crowned, looking down at the naked Child lying in her arms. Statuette in ivory on a modern base. French or Flemish; fifteenth century.

A 568–1910

H. 3 in. (7·5 cm.).
Salting Bequest. Formerly in the Gibson-Carmichael Collection (Sale, May 1902, No. 144). Phot. 59564.
A very similar group in the Kaiser Friedrich Museum at Berlin is described as Flemish, about 1450 (Volbach, *Catalogue*, J.705, p. 56, Pl. 62).

THE VIRGIN AND CHILD. The Virgin, crowned, supports the Child on her right arm ; in His hand is an apple. Statuette in ivory on a hexagonal base. French ; end of the fifteenth or beginning of the sixteenth century (?)

H. $3\frac{5}{8}$ in. (9 cm.). A 42–1923
Alfred Williams Hearn Gift. Phot. 59565.
A very similar figure in the National Museum at Munich is described by Dr. Berliner as an early nineteenth-century copy of a miracle-working figure (*Catalogue*, 1926, No. 780).

THE VIRGIN AND CHILD. The Virgin is seated wearing an ample mantle over her low-necked robe which leaves her left breast bare ; on her head is a crown of flowers. She supports the Child who stands on her left knee : at her feet, borne on clouds, are two half-length angels, one playing a lute, the other holding an open book with the words *o dulciz maria*. Ivory, in high relief without a background. Flemish ; last half of the fifteenth century. 475–1907

H. $5\frac{1}{4}$ in., W. (at base) $3\frac{1}{2}$ in. (13·5 × 9 cm.).
Acquired in London from the Prendergast Collection. Phot. 58947. Plate XXXVII.

CABINET in wood inlaid with forty panels in ivory with scenes from the life of the Virgin and the life of Christ ; beginning at the lower left-hand corner with the rejection of the Offering of Joachim and Anna, and ending at the top right-hand corner with Pentecost. The panels show remains of gilding. Flemish, or possibly German ; late fifteenth century. The wood framework modern. A 70–1925

H. 1 ft. 10 in., L. 2 ft. $4\frac{3}{4}$ in., D. $10\frac{3}{4}$ in. (56·5 × 73·7 × 27·5 cm.).
Bequeathed by Mrs. Cowell. Exhibited at the Burlington Fine Arts Club, 1923, *Catalogue*, No. 161. Phot. 59799. Plate XL.
The relief with Joseph carpentering beside the seated Virgin (in the bottom row) is different in style, and appears to be of rather later date.
So long a series of reliefs is unusual, but it is possible that they may have been intended for the decoration of a large casket or even an altarpiece (compare A 11–1928, p. 62).

THE ADORATION OF THE MAGI and the Presentation in the Temple. On the left the Child is presented to Simeon by the Virgin, Anna the Prophetess standing behind with two turtle-doves in a basket. On the right the three Kings, in contemporary dress, kneel in adoration. Relief in ivory from the side of a casket. Flemish, or possibly German ; end of the fifteenth century. A 69–1925

H. $2\frac{7}{8}$ in., W. $5\frac{3}{4}$ in. (7·5 × 14·5 cm.). A small portion has been broken away at the top right-hand corner.
Bequeathed by Mrs. Cowell. Exhibited at the Burlington Fine Arts Club, 1923, *Catalogue*, No. 160. Phot. 60505. PLATE XLI.

THE MASS OF ST. GREGORY, the CRUCIFIXION, and the VIRGIN AND CHILD. Carved in high relief on an irregularly shaped segment of a tusk. On the one side St. Gregory is represented kneeling before an altar on which are the Empty Tomb and the Instruments of the Passion (the figure of Christ is missing), behind is a kneeling monk; on the other side is the Crucifixion (the figure of Christ missing) with the Virgin and St. John, St. Mary Magdalene (?) and a man (St. Joseph of Arimathea?); on the end is the Virgin crowned standing on a crescent moon holding the naked Child on her right arm. Northern French or Flemish; end of the fifteenth or beginning of the sixteenth century.
A 93–1927

H. $3\frac{1}{8}$ in., W. $2\frac{1}{2}$ in. (8 × 6·5 cm.). The ivory, which is a deep golden colour, is much broken and has been cut down at the top.
Acquired in London. Phot. 60500, 60501, 60502. PLATE XLI.
Though crude in workmanship this carving presents several interesting features. The Mass of St. Gregory is frequently found in illuminated manuscripts, but the subject does not apparently occur on any other ivories; the style is also peculiar, though M. Koechlin suggests that it bears some resemblance to the Franco-Flemish paxes of the end of the fifteenth and beginning of the sixteenth century.

PAX. Our Lady of Boulogne; standing, holding the Child on her left arm, in the miraculous boat, at either end of which stand angels in turrets blowing trumpets. Rays descend from a crown held by angels above the Virgin's head. At the back is a handle. Northern French; fifteenth or sixteenth century (?). A 569–1910

H. $5\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. (13·5 × 9 cm.).
Salting Bequest.
Koechlin, I, p. 334. The authenticity of this carving is very doubtful and it may be of considerably later date.

FRENCH

(SECULAR SUBJECTS)

MIRROR CASE. A lady crowning her lover who kneels before her: on the left a servant holds two horses. On the rim are four crawling monsters. French; first half of the fourteenth century. 217–1867

Diam. $4\frac{1}{8}$ in. (10·5 cm.). Pierced at the top and several other places with holes.
From the Webb Collection. Phot. 4771, 59683. PLATE XLII.

W. Maskell, p. 82. Westwood, No. 876, p. 311. Du Sommerard, *Les Arts au Moyen-Age*, Album, 3me Sér., Pl. XI. Koechlin, I, p. 378; II, No. 1002; III, Pl. CLXXVI.
The introduction of the servant with the horses is rather unusual in these scenes of love-making, though it occurs on a mirror at Florence with another episode of the same series (Koechlin, No. 993).
A disc of polished metal, the mirror proper, was attached in the grooves at the back of the carved case (see the back of No. 9–1872, exhibited in an adjacent shade). Various suggestions have been made as to the method of covering the mirror; M. Koechlin considers that there were two similar valves, both carved on their outer faces and joined with a swivel, either a metal pin or a cord. No two valves remain joined together, though there are a few apparent pairs still in collections together (e.g. at Berlin, in the Louvre, and in the Museo Nazionale at Florence). Against this theory is the fact that some of the cases have no holes pierced suitable for either method.

MIRROR CASE. Two scenes separated by a tree; a lover and his lady making a garland and the lover crowned. On the rim are four crawling monsters. French; first half of the fourteenth century. A 562–1910

Diam. $3\frac{3}{4}$ in. (9·5 cm.).
Salting Bequest. Formerly in the Gavet Collection (Sale, 1897, No. 330). Phot. 26409. Plate XLIII.
Portfolio of Ivories, Pt. XXVII. Koechlin, I, p. 379; II, No. 1003.
This fine example is a variant of the same series of scenes as No. 217–1867.

MIRROR CASE. Four groups of lovers with garlands, divided by the branches of a tree. The rim is plain. French; first half of the fourteenth century. 1400–1888

Diam. $3\frac{3}{4}$ in. (9·5 cm.). The rim damaged.
Acquired from the Londesborough Collection (Sale, Christie's, July 10th, 1888, No. 753). Phot. 59684. Plate XLIII.
Portfolio of Ivories, Pt. XXVII. *Miscellanea Graphica*, 1857, Pl. IV. Koechlin, I, p. 382; II, No. 1011.
Another development of the same series as No. 217–1867; a list of similar examples is given by M. Koechlin (I, p. 382, note 2).

MIRROR CASE. In the upper part are lovers looking over a balcony surmounted by three trefoil arches; below are three more couples, a lady crowning her lover, etc. On the rim are crawling monsters. French; first half of the fourteenth century. 220–1867

Diam. $4\frac{5}{8}$ in. (12 cm.). Pierced with two small holes near the top, and two of the monsters on the rim have been broken away.
From the Webb Collection. Formerly in the Fould Collection (*Catalogue*, Chabouillet, No. 1697, fig. p. 97). Phot. 3765, 59685. Plate XLIII.
W. Maskell, p. 84. *Portfolio of Ivories*, Pt. XXVII. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 494. Koechlin, I, pp. 376, 381, 384, 401, 435, 481; II, No. 1018; III, Pl. CLXXVIII.
A variation of the more usual composition of lovers under a tree. M. Koechlin suggests

(I, p. 381) that two mirror cases in this Museum (Nos. 222–1867, A 563–1910) and another at Florence (Koechlin, Nos. 1034, 1044, 993) belong to the same workshop; they are distinguished by the jewelled circlets on the heads of the figures and by the truth and elegance of the charmingly posed figures.

MIRROR CASE. A lady and her lover ride together, she holds a falcon on her wrist and turns towards her lover who embraces her. In front is a servant in a peaked hat. On the rim are crawling monsters. French; first half of the fourteenth century. 219–1867

Diam. 4 in. (10 cm.).
From the Webb Collection. Formerly in the Soltikoff Collection. (Sale, 1861, No. 356). Phot. 3780, 59686. PLATE XLII.
W. Maskell, p. 83. Westwood, No. 878, p. 311. *Portfolio of Ivories*, XXVII. Koechlin, I, pp. 384, 386; II, No. 1028; III, Pl. CLXXIX. (Koechlin, No. 1022.)

MIRROR CASE. A hunting party; a knight and a lady riding through a wood, he passes his hand across her shoulders and turns her face towards him. Behind are two attendants on foot, at the bottom two running hares. French; first half of the fourteenth century. 222–1867

Diam. $4\frac{7}{8}$ in. (12·5 cm.). A hole has been pierced near the top and the rim chipped on the left side.
From the Webb Collection. Phot. 3765, 59687. PLATE XLII.
W. Maskell, p. 85. Westwood, No. 881, p. 312. A. Maskell, *Ivories*, Pl. XLVIII. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 492. Koechlin, I, pp. 376, 384, 385, 435; II, No. 1034; III, Pl. CLXXVIII.
This most attractive ivory is very similar in style to Nos. 220–1867, A 563–1910. See also note to No. 220–1867.

MIRROR CASE. A knight and a lady seated in a tent playing at chess. The knight's left arm is round the pole in the middle of the tent; he appears to be taking one of his opponent's pieces. On the rim are four crawling monsters. French; first half of the fourteenth century. A 563–1910

Diam. $3\frac{3}{8}$ in. (8·5 cm.).
Salting Bequest. Formerly in the Gavet Collection (Sale, 1897, *Catalogue*, No. 329, Pl.) Phot. 26419. PLATE XLV.
A. Maskell, *Ivories*, Pl. XLVIII. Koechlin, I, pp. 376, 288, 435, 482; II, No. 1044.
M. Koechlin suggests that the last move of the game is represented, the lady recoiling in dismay at her defeat. The adversaries have usually been taken to represent Huon of Bordeaux (disguised as a minstrel) and the daughter of the Saracen admiral; he stakes his life against the favour of the lady who, in the romance, was the winner. In the game represented on the mirror cases the man (obviously a knight undisguised) is usually the winner. M. Koechlin also brings forward other reasons for supposing that no special episode is commemorated, but rather an ordinary domestic scene. This mirror case may be associated for style with Nos. 220–1867, 222–1867, and A 563–1910 (see note to No. 220–1867).

MIRROR CASE. A knight and a lady seated in a tent playing chess. Within a border of semicircular arches with grotesque heads in the spandrils; the rim is plain. French; first half of the fourteenth century.
224–1867

Diam. $2\frac{7}{8}$ in. (7·5 cm.). Pierced with a hole near the top. The ivory is much rubbed.
From the Webb Collection. Phot. 3780; 59688. PLATE XLV.
W. Maskell, p. 85. Westwood, No. 883, p. 313, *Portfolio of Ivories*, Pt. XXVIII. Koechlin, I, p. 388; II, No. 1945.
A similar composition to Nos. A 563–1910, 803–1891. See notes to No. A 563–1910. The mirror case is unusually small and thin.

MIRROR CASE. A knight and a lady seated in a tent playing at chess. On the rim are four crawling monsters. French; first half of the fourteenth century.
803–1891

Diam. $4\frac{1}{4}$ in. (11 cm.). Pierced near the top with a hole; a small portion of the ground broken away on the right side.
Acquired from the Zouche Collection. Exhibited at South Kensington, 1862 (Robinson, *Catalogue Loan Exhibition*, No. 225). Phot. 58463. PLATE XLII.
Portfolio of Ivories, Pt. XXVII. *Transactions Archeol. Ins., Chichester*, 1853 (published 1856), p. 80. R. Koechlin, in Michel, *Histoire de l'Art*, III, Pt. I, p. 497, fig. R. Koechlin, *Les ateliers Parisiens d'ivoiriers, Commission du Vieux, Paris, Procés-verbaux*, 1918, Pl., p. 140. Koechlin, I, pp. 387, 452; II, No. 1046; III, Pl. CLXXX. See notes to No. A 563–1910. The style of this example is especially fine.

MIRROR CASE. The God of Love seated among the branches of a tree, holding two arrows which he points at two lovers standing below. On the rim are four crawling monsters. French; first half of the fourteenth century.
221–1867

Diam. $3\frac{5}{8}$ in. (9 cm.). A hole is pierced near the top and the monsters on the rim are chipped.
From the Webb Collection. Phot. 3771, 59689. PLATE XLIII.
W. Maskell, p. 84. Westwood, No. 880, p. 312. *Portfolio of Ivories*, Pt. XXVII. R. Koechlin, *Gazette des Beaux-Arts*, IV (1921), p. 279. Koechlin, I, pp. 400, 402; II, No. 1068.
It has been suggested by Professor Loomis that there is some confusion between this representation of the God of Love and that of King Mark watching Tristram and Iseult (see Koechlin, I, p. 400); for a representation of this latter subject see a mirror case in the Vatican (Koechlin, No. 1058, Pl. CLXXXII).

MIRROR CASE. Various love scenes, in two compartments, the upper divided by a triple canopy, the lower by an arcade of five arches. Border of roses. On the rim are four crawling monsters. French; first half of the fourteenth century.
210–1865

Diam. $5\frac{1}{8}$ in. (13 cm.). The ground cracked and pierced with several small holes.
From the Webb Collection. Previously in the Soltikoff Collection (Sale, 1861, No. 354). Phot. 3792, 59690. PLATE XLIV.

Maskell, p. 41, S.K.M., 1881, Pl. 96. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 494. Koechlin, I, pp. 401, 402; II, No. 1081.
A very similar example in the Louvre is illustrated by M. Koechlin (II, No. 1080, Pl. LXXXIV) who regarded this composition as the last development of the series of scenes with the God of Love.

MIRROR CASE. The attack on the Castle of Love. Above the parapet of the castle are a woman and a man embracing, and two women apparently about to shower roses on the combatants below. Below, in front of a towered gateway, are two mounted knights in combat, behind, two more, one brandishing a club (?), the other a branch. On the rim are crawling monsters. There are slight traces of gilding. French; first half of the fourteenth century. A 561–1910

Diam. $4\frac{5}{8}$ in. (12 cm.). One of the dragons on the lower rim is broken away.
Salting Bequest. Phot. 26422. PLATE XLIV.
Retrospective Exhibition Paris, 1900, *Catalogue*, No. 156. Koechlin, I, pp. 406, 408; II, No. 1083.
Professor Loomis has dealt exhaustively with the mediæval sources of the subject in an article in the *American Journal of Archæology*, XXIII (1919), pp. 255 ff. The Allegorical Siege was frequently enacted during the Middle Ages, one of the earliest known representations having taken place at Treviso in 1214 (Muratori, *Scriptores rerum Italicorum*, VIII, Rolandini Patavini de factis in Marchia Tarvisina, libri XII); the description of this pageant is closely similar to the representations on the ivories. M. Koechlin suggests that even if the episode was not the subject of a romance now lost, it was at any rate a story current from mouth to mouth. The subject which was very popular with the ivory carvers is found on manuscripts (cf. the Peterborough Psalter at Brussels, English work of the thirteenth century, and the Louterell Psalter in the Lulworth Castle Library and also on tapestries). The figures of knights in combat in the foreground suggest some confusion with the representations of a tourney; the whole subject as treated on the ivories has been dealt with in detail by M. Koechlin (I, pp. 403 ff.). Another example, rather simpler in composition, is in the Department of Circulation (218–1867). See also Nos. 9–1872, 1617–1855.

MIRROR CASE. The attack on the Castle of Love. The castle is held by four ladies who hurl flowers on the besieging knights below; on either side is a trumpeter seated in a tree. From the battlements at the top of the castle the winged God of Love shoots his arrows at the combatants. On the rim are four lions carved in the round. French; first half of the fourteenth century. 9–1872

Diam. $5\frac{1}{8}$ in. (13 cm.). The top left-hand and the bottom right-hand lions are cut from a separate piece of ivory and appear to be of later date. Four holes are pierced in the back of the rim.
From the Webb Collection. Previously in the Soltikoff (Sale, 1861, No. 355) and Farrer (Sale, Christie's, June, 1866, No. 328) Collections. Phot. 13532. PLATE XLIV.
W. Maskell, p. 146. Westwood, No. 842, p. 299. *Portfolio of Ivories*, Pt. XXVIII. Du Sommerard, *Les Arts au Moyen-Age*, 5th Sér., Pl. XI. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 494. Koechlin, I, pp. 406, 408; II, No. 1092; III, Pl. CLXXXVI. See notes to No. A 561–1910.

This ivory is of exceptionally fine quality. An almost precisely similar example is in the Carrand Collection in the Museo Nazionale at Florence (Supino, *Editions Sangiorgi, Collection Carrand*, 1895, fig. p. 12).

MIRROR CASE. The Attack on the Castle of Love. In the topmost story stands the winged God of Love striking two ladies with arrows; below, knights and ladies embrace, whilst on either side knights climb into the castle, one by a ladder, another assisted by a comrade on horseback. On the rim are lions carved in the round. French; first half of the fourteenth century. 1617–1855

Diam. $5\frac{3}{8}$ in. (13·5 cm.). The lion at the upper left-hand corner is broken away.
Acquired in London. Phot. 4162, 9363, 59691. Plate XLIV.
W. Maskell, p. 4. Robinson, *Treasury of Ornamental Art*. Westwood, No. 872, p. 309. *Portfolio of Ivories*, Pt. XXVIII. *Archæologia*, XVI (1809), Pl. XLIX. A. Maskell, *Ivories*, Pl. XLVIII. Loomis, *American Journal of Archæology*, XXIII (1919), p. 258. R. Koechlin, in Michel, *Histoire de l'Art*, II, Pt. I, p. 485. Koechlin, I, pp. 407, 408; II, No. 1098; III, Pl. CLXXXVI.
In May 1808 the ivory was shown at the Society of Antiquaries, being then in the possession of Richard Haynes, Esq., of Wick, Gloucestershire. See notes to No. A 561–1910. The last scene of the siege is represented; the victorious knights enter the castle and receive their reward. A very similar example in the Carrand Collection in the Museo Nazionale at Florence (*Editions Sangiorgi, Collection Carrand*, 1895, fig. p. 12), is of rather doubtful authenticity.

FRAGMENT OF A MIRROR CASE. A knight offering a heart to a lady in a garden flanked by buildings, with a tree in the background. The subject is within a quatrefoil, the spandrils of which are filled with tracery and roses. French; end of the fourteenth century. A 108–1920

H. $3\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. (9 × 5·5 cm.). The mirror case is little more than a fragment, only a portion of the centre and the lower rim remaining.
Given by Sydney Vacher, Esq. Phot. 59692. Plate XLVIII.
A similar mirror case in the British Museum (Dalton, *Catalogue*, No. 385; Koechlin, No. 1109) may be compared.
This theme is frequently met with in the poetry of the period (Petit de Julleville, *Histoire de la Litérature Française*, I, p. 308). In spite of the degradation of the style this example is interesting as showing the use, rare in the earlier part of the century, of contemporary dress. (See Koechlin, I, pp. 410, 411.)

GRAVOIR. Alexander's mistress seated on the back of Aristotle. French; first half of the fourteenth century. 286–1867

L. $8\frac{1}{4}$ in. (21 cm.). The right hand of Campaspe is broken away.
From the Webb Collection. Phot. 3787, 51326, 51327. Plate XLV.
W. Maskell, p. 117. Koechlin, I, pp. 418, 427, 440; II, No. 1138; III, CXC.
According to the mediæval story, Aristotle, after cautioning his pupil, Alexander, himself fell a victim to Alexander's mistress (Campaspe or Phyllis in the German version) who succeeded in placing a bit in his mouth and riding him. The same subject is represented on a casket in the Museum (No. 146–1866). For reference to the origin of the story see Dalton, *Catalogue*, p. 126.

It has been usually supposed that these instruments are late examples of the stylus used for writing on tablets prepared with wax (cf. No. 804–1891), but a more recent suggestion is (Kœchlin, I, p. 417) that they were used by both men and women for parting their hair before combing it. The fact that a later example, probably Dutch work of the seventeenth or eighteenth century (No. 5602–1859, p. 75), has a penknife attached to the handle seems in favour of the traditional view.

Similar gravoirs are in the Louvre and the Musée de Cluny ; all the French examples are almost straight, round in section, and comparatively short as distinguished from the Italian ones (see 287–1867, 7500–1861, pp. 61, 62) which are long, curved, and rectangular in section. For an example in the British Museum, see *Proceedings*, XVIII (1900), p. 116.

HANDLE OF A DAGGER. The corners of the handle are formed by the heads of two women, a monk, and a man whose hair is bound with a fillet. In the centre on each side is the head of a bearded man within a lozenge. French ; first half of the fourteenth century. 278–1867

L. $5\frac{3}{8}$ in., W. 3 in. (13·5 × 7·5 cm.). The head of the man has been broken off and mended with a pin through the shoulder.

From the Webb Collection. Phot. 3740, 11296. Plate XLV.

W. Maskell, p. 112. A. Rohde, *Zeitschrift für historische Waffen und Kostümkunde*, IX (1922), pp. 155, fig. 3. Koechlin, I, p. 422 ; II, No. 1141 ; III, Pl. CXC.

Similar handles are in the Hermitage (Basilewsky Collection) and in the Collection of Baron Maurice de Rothschild in Paris (Koechlin, Nos. 1142, 1143), both quite in the style of French work of the first half of the fourteenth century, though the latter, from Coesfeld in Westphalia, has a German sheath of the last half of the century. Another handle, in morse ivory, much damaged and of rougher style, is in the Museum für Kunst und Gewerbe at Hamburg ; this example was found at Bremen and retains its original dagger. These handles have been published by Dr. Rohde (*op. cit.*) as North German work of the first half of the fourteenth century ; but, as M. Koechlin points out (I, p. 423), a precisely similar handle is mentioned in an inventory as belonging to King René of Anjou and it is far more likely that the Hamburg handle is a German copy of a French ivory, such as the Rothschild example, than that King René should have gone to Germany for his weapons. Morse ivory is very rarely used by French carvers of the fourteenth century.

COMB. Two lovers in a garden ; six scenes, three on each side separated by trees : among them the lovers meeting, making a garland, the lover crowned and then seated with his lady who plays with her little dog. French ; first half of the fourteenth century. A 560–1910

L. $5\frac{3}{4}$ in., H. $4\frac{1}{2}$ in. (14·5 × 11·5 cm.).

Salting Bequest. Phot. 59567, 59568. Plate XLVIII.

Koechlin, I, p. 426 ; II, No. 1147 ; III, Pl. CXCI.

The scenes are the same as those represented on the mirror cases (see pp. 44, 45). These combs formed part, with the mirror cases and gravoirs, of the fittings of those ‘ trousses ’ or dressing-cases which are frequently mentioned in inventories of the possessions of the wealthy. The names of a number of comb-makers and merchants (pigniers) are preserved ; these are given together with details as to their price and purchasers, frequently members of the French royal house, by M. Koechlin (I, pp. 423 ff.). A fragment of a comb with similar scenes under a trefoil arcade is in the British Museum (No. 254).

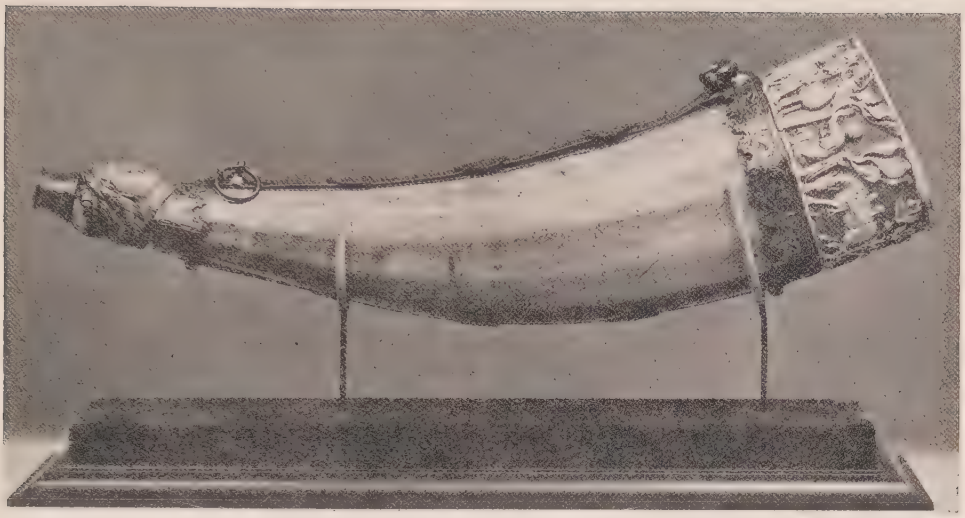

Fig. 5

LEAF FROM THE COVER OF A SET OF WRITING TABLETS. A lover and his mistress riding together; he holds a falcon on his wrist and turns to caress her. Above are three trefoil arches. French; middle of the fourteenth century. 249–1867

H. $3\frac{3}{4}$ in., W. $2\frac{1}{2}$ in. (9·5 × 6·5 cm.).
From the Webb Collection. Phot. 3471, 59571. Plate XLV.
W. Maskell, p. 95. Westwood, No. 476, p. 204. Koechlin, I, p. 437; II, No. 1194. See notes to No. 804–1891 (p. 19) and for a general account of writing tablets with secular subjects see Koechlin, I, pp. 432 ff. The work is of very fine quality. The same subject occurs on the mirror cases (see p. 46).

LEAF FROM THE COVER OF A SET OF WRITING TABLETS. Two men facing each other, one seated, each with his right leg extended, their feet pressed together; behind three men and a woman stand looking on. Above are three trefoil arches. French; second half of the fourteenth century. 242–1869

H. $3\frac{1}{8}$ in., W. 2 in. (8 × 5 cm.). A small piece missing on the left side.
Acquired in London. Phot. 13533. Plate XLV.
W. Maskell, p. 127. Koechlin, I, p. 439; II, No. 1200; III, Pl. CXCVIII.
M. Koechlin is unable to explain this subject, apparently some game is represented. It has been suggested that a parody of a scene from a tourney is intended (Mackeprang, *Vases sacrés émaillés du Musée de Copenhague*, p. 11). The carving is very rough.

HUNTING HORN OR OLIPHANT. Round the wide end is a band with the story of St. Hubert or St. Eustace; the mouthpiece is carved with

a female head. The silver mounts, engraved with animals, monsters, and leaves, have six shields attached bearing the arms of Bohemia, Austria, and Bavaria. French; first half of the fourteenth century (?) A 564–1910

L. 15 in. (38·5 cm.). A metal rim is missing from the mouth.
Salting Bequest. Formerly in the Londesborough Collection (Sale, Christie's, July 10th, 1888, No. 777). Exhibited at South Kensington in 1862 (Robinson, *Catalogue of Loan Exhibition*, 1862, No. 214). Phot. 34874. Fig. 5.
Koechlin, I, pp. 154, 459, 460; II, No. 1248; III, Pl. CCV.
A casket with the same subjects, showing a great similarity of treatment (now in the collection of Major Astor), was sold in the Magniac sale (1892, No. 258). The carvings on the horn may also be compared to the stone reliefs in the 'Chapel' of the Musée de Cluny. Considerable doubts have been raised by this horn, the head at the end especially has not the appearance of genuine fourteenth-century work, nor have the mounts, and it is very possible that it should be assigned to the nineteenth century.

CASKET. Carved with, under trefoil arches, single figures of knights and ladies in conversation or playing on musical instruments and with scenes, among them chess players and the lover crowned. The mounts of gilded copper set with glass pastes. French; second half of the fourteenth century. The mounts of later date. 264–1867

H. $2\frac{3}{4}$ in., L. 5 in., W. 3 in. (7 × 13 × 7·5 cm.).
From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 338). Phot. 35200, 59572.
W. Maskell, p. 106 (as English). *Portfolio of Ivories*, XXVI. Koechlin, I, pp. 479, 483; II, No. 1270; III, Pl. CCXVII. For similar mounts see a casket in the British Museum (Dalton, *Catalogue*, No. 371).
A number of caskets with similar subjects, many of which appear on the mirror cases, are illustrated by M. Koechlin. The mounts have the appearance of being perhaps early nineteenth-century work and the carving is of inferior quality.

TWO PANELS FROM A CASKET, in four scenes, each with two lovers beneath a crocketted trefoil arch. French; fourteenth century.

244, 245–1867

244–1867, H. $2\frac{1}{8}$ in., L. $4\frac{1}{4}$ in. (5·5 × 11 cm.). 245–1867, H. $2\frac{1}{8}$ in., L. $3\frac{1}{4}$ in. (5·5 × 8·5 cm.). Slightly chipped.
Phot. 3813, 33244. Plate XLVIII.
W. Maskell, p. 95. Westwood, Nos. 466–467, p. 201. Koechlin, I, p. 479; II, No. 1277.
245–1867 is probably a portion of the front or back of the casket of which 244–1867 is one end.

PANEL FROM THE FRONT OF A CASKET. In three compartments each surmounted by two trefoil arches. To the right a woman with a branch in her hand rides on horseback, followed by a servant carrying a hare on a pole. Behind him are a seated woman with a falcon and a man on horseback holding a falcon, accompanied by a servant and a dog. In the centre is the lock-hole with four silver nuts in the shape of fleurs-de-lys;

plain bands at the sides and separating the subjects indicate the position of the mounts. French; first half of the fourteenth century.

A 37–1923

L. $7\frac{1}{2}$ in., H. $2\frac{1}{4}$ in. (19×8·5 cm.). Strips at the bottom and left side are broken away.
Alfred Williams Hearn Gift. Formerly in the Fitzhenry Collection (Sale, November, 1913, No. 29). Phot. 59573. PLATE XLVIII.
Koechlin, I, p. 479; II, No. 1276 *bis*.
M. Koechlin remarks that the figure carrying the game does not occur elsewhere (Koechlin, II, p. 447). Hunting scenes, though common on the mirror cases, are rare on caskets; a stag-hunt is represented on the lid of a casket in the Wallerstein-Oettingen Collection (Koechlin, *Les Ivoires Gothiques*, II, No. 1290) and a hunting party on the back of a casket in the Kestner Collection at Hanover.

CASKET. On the lid is the Attack on the Castle of Love with, to the left, a knight entering the castle by a rope ladder; on the right ladies hurl roses at the knights below who use siege engines to throw up baskets of flowers; in the centre is the Tourney watched by lovers on a balcony above; the God of Love, standing on the balcony, shoots arrows at the besiegers on the left. On the front are Aristotle and Alexander, Alexander's mistress riding Aristotle watched by Alexander, aged figures approaching the Fountain of Youth and the Fountain with its rejuvenated bathers. On the right-hand end, Galahad receiving from the ancient guardian the keys of the castle in which are the captive maidens. On the back, Gawain and the lion; Lancelot crossing the bridge of swords; Gawain on the magic bed and the ladies delivered from the enchanted castle. On the left-hand end Tristram and Iseult, watched by King Mark, and the unicorn killed by the hunter while taking refuge with the maiden. The mounts modern. French; first half of the fourteenth century.

146–1866

H. $4\frac{1}{4}$ in., L. 10 in., W. $5\frac{1}{4}$ in. (11×25·5×13·5 cm.). Slightly chipped and split at the ends. From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 341). Phot. 35546–35550. PLATES XLVI, XLVII.
W. Maskell, p. 64, fig. *Portfolio of Ivories*, Pt. XXV. A. Maskell, *Ivories*, Pl. XLVI. R. S. Loomis, *Burlington Magazine*, XLI (1922), Pl. p. 58. Koechlin, I, pp. 485, 489, 491, 497, 498, 501, 504; II, No. 1282.
Illustrated in an article on the Allegorical Siege by Professor Loomis (*American Journal of Archæology*, XXIII (1919), pp. 255 ff., fig. p. 257); see also Professor Loomis in *Art in America* (1916) in relation to a similar casket in the Metropolitan Museum at New York (formerly in the Pierpont Morgan Collection). The subjects are also discussed by Mr. Dalton in the *Burlington Magazine* (1904), pp. 299 ff. Mr. Dalton gives a detailed account of the sources in connection with a casket in the British Museum where the same subjects are represented with slight variations (*Catalogue*, No. 368). M. Koechlin devotes a large section of one chapter to an account of the various romances represented on this group of caskets which comprises six complete examples and numerous fragments. The knight in combat with the lion (front) has sometimes been described as Lancelot, not Gawain, and the knight and the old man as Parceval receiving the magic talisman (Dalton, *Catalogue*, p. 125).

COMB. On the one side a hunting scene, a huntsman with dogs chasing a stag; on the other the Fountain of Youth. The sides of the comb are decorated with clusters of grapes and vine leaves. Ivory with considerable remains of colour. French; middle of the fifteenth century. 231–1867

L. $5\frac{7}{8}$ in., H. $5\frac{3}{4}$ in. (15 × 14·5).
From the Webb Collection. Phot. 3759, 35438, 35439. PLATE XLIX.
W. Maskell, p. 88. *Portfolio of Ivories*, Pt. XVII. A. Maskell, *Ivories*, Pl. LI, p. 236. F. Winter, *Die Kämme aller Zeiten*, 1906, Pls. 39, 40, Nos. 113, 114. Koechlin, I, pp. 428, 507, 525; II, No. 1151; III, Pl. CXCIII.
This comb together with other ivories in the same style (see p. 42) has usually been described as Italian, but, as M. Koechlin has pointed out (I, pp. 429, 525), these ivories are quite in the style of French carving, probably of the North-east. The costumes are those of the middle of the century. Two similar combs are in the Collection of Mme. Georges Duruy (Koechlin, II, Nos. 1152–1154).

COMB. On the one side a hunting scene, with a stag, dogs and two huntsmen; on the other, five dancers, a woman in the middle with four men. At the ends are borders of roses and leaves. French; second half of the fifteenth century. 230–1867

L. $5\frac{3}{4}$ in., W. 5 in. (14·5 × 13 cm.). Some of the teeth broken away and others renewed.
From the Webb Collection. Phot. 3759, 59569, 59570. PLATE XLIX.
W. Maskell, p. 88 (as English). F. Winter, *Die Kämme aller Zeiten*, 1906, Pl. 40, No. 116. Koechlin, I, pp. 428, 429; II, No. 1153; III, Pl. CXCIII. See notes to No. 231–1867.

COMB. On the one side three pairs of lovers in a garden; on the other a bridal scene with musicians: the backgrounds hatched. French; second half of the fifteenth century. A 567–1910

L. $5\frac{7}{8}$ in., W. $3\frac{3}{8}$ in. (15 × 8·5 cm.).
Salting Bequest. Formerly in the Bernal, Londesborough (Sale, Christie's, July 10th, 1888, No. 793) and Heckscher (Sale, May, 1898, No. 262) Collections. Retrospective Exhibition, Paris, 1900, *Catalogue*, No. 183. Phot. 38069, 38070. PLATE L.
Miscellanea Graphica, 1857, Pl. XX.
Combs with only one row of teeth are extremely rare in the Gothic period and it is probable that this example had originally a second row of teeth; the usual double form is illustrated by numerous examples in the Museum.

CASKET. Decorated with plaques with dancers and minstrels; on the one side are two knights tilting, on the others, processions of figures in a landscape. The backgrounds are hatched and show remains of colour. On the bottom is a checker board. Wood overlaid with bone. French; end of the fifteenth century. 4660–1859

H. $2\frac{3}{4}$ in., L. $7\frac{1}{4}$ in., W. $5\frac{3}{4}$ in. (7 × 18·5 × 14·5 cm.). Chipped and portions of the lower border missing.
Acquired in Brussels. Phot. 59574, 59575. PLATES L, LI.
W. Maskell, p. 20. J. von Schlosser, Vienna *Jahrbuch*, XX (1899), p. 227, No. 59. Koechlin, I, p. 527; II, No. 1319; III, Pl. CCXXX.

An almost exactly similar box is in the Department of Circulation (6747–1860). These caskets, examples of which are in most collections, have usually been described as Italian, but M. Koechlin brings forward very convincing reasons for ascribing them to the North-east of France. See notes to No. 176–1866 (p. 42).

THREE IVORY PANELS FROM A CASKET. Two figures, the foremost pointing upwards (two shepherds from a Nativity scene?) with, above, a plain space for the lock-plate; a young man holding a scroll; and a bearded man in a cap also holding a scroll. The backgrounds are hatched and were formerly gilded. French (or Flemish); end of the fifteenth century. A 49 to 51–1925

H. $3\frac{3}{4}$ in., W. $1\frac{7}{8}$ in. (9·5 × 5 cm.). H. $1\frac{7}{8}$ in., W. $2\frac{3}{8}$ in. (5 × 6 cm.). H. $1\frac{7}{8}$ in., W. $1\frac{3}{4}$ in. (5 × 4·5 cm.).
The lock plate is broken in the centre and has been pierced with several holes. The third panel is broken on the right-hand side.
Given by Dr. W. L. Hildburgh, F.S.A.
Similar in style to the previous number (4660–1859) and to two combs (230–1867 and A 567–1910 (Salting Bequest)).

CASKET. Decorated on the top and sides with plaques carved with dogs, a hare, a lion, and other animals. Hatched backgrounds. On the bottom is a checker board. Wood overlaid with bone. The lock and handle modern. French; end of the fifteenth century. 2553–1856

H. $2\frac{1}{2}$ in., L. $5\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. (6·5 × 13·5 × 8·5 cm.). The lower border renewed in wood.
Acquired in Paris. Phot. 59576.
W. Maskell, p. 9 (as French). J. von Schlosser, Vienna *Jahrbuch*, XX (1899), p. 227, No. 58. Koechlin, I, p. 527; II, No. 1324. See note to No. 176–1866 (p. 42).

CIRCULAR MEDALLION in ivory. Two figures in a landscape. A man reclining on the left holding a falcon on his wrist; a lady on the left feeding her little dog. French; fifteenth century (?). 226–1867

Diam. $2\frac{3}{4}$ in. (7 cm.). Broken and repaired at the bottom.
From the Webb Collection. Phot. 3780.
W. Maskell, p. 86. The authenticity of this piece is somewhat doubtful.

IN THE DEPARTMENT OF CIRCULATION there are a number of French ivory carvings of the Gothic period, among them being:

A leaf of a diptych with the Entombment (Circ. 383–1920).
A diptych with the Adoration of the Magi and the Crucifixion (311–1889).
The centre of a triptych with the Virgin and Child and the Coronation of the Virgin (194–1881).
Part of a leaf of a diptych with the Flagellation and Christ carrying His cross (*circ.* 18–1925), a fragment of unusually fine quality.
A mirror case with the Siege of the Castle of Love (218–1867) and another with Chess-players (223–1867).

CHESSMAN. Seated figure of a king with a sheathed sword, his finger in the strap of his cloak. Morse ivory with traces of colour. Probably German; end of the thirteenth century or beginning of the fourteenth century. 213–1867

H. 3 in. (7·5 cm.). The crown and the throne slightly chipped.
From the Webb Collection. Phot. 30596. PLATE LI.
W. Maskell, p. 81. Koechlin, I, p. 469; II, No. 1255; III, Pl. CCXI. *Country Life*, February 16th, 1907, p. 229.
Two figures of Bishops in the Kaiser Friedrich Museum at Berlin (Volbach, *Catalogue*, 666, 667) are so closely similar in style that they may have belonged to the same set. A king in the same Museum (Volbach, *Catalogue*, 677) may also be compared. For an account of the rare French chess-pieces of the Gothic period see Koechlin, I, pp. 468 ff.
M. Koechlin includes this piece, but not the Berlin examples, among his French ivories. The use of morse ivory is very unusual during the Gothic period in France and the style of these carvings hardly appears to be French.

CHESSMAN. A mounted king issuing from a two-storied castle garrisoned by archers who also surround his horse; at his side are two attendants. Morse ivory. German; fourteenth century. A 22–1912

H. $4\frac{3}{8}$ in. (11 cm.). The ivory has been split in half vertically and rejoined.
Acquired in London. Phot. 60032. PLATE LI.
Review of the Principal Acquisitions, 1912, p. 8.
Perhaps part of a set, two pieces of which are in the British Museum (Dalton, *Catalogue*, Nos. 393, 394). Other examples of similar type are at Berlin (K.F.M., I, Vöge, No. 122; Volbach *Catalogue*, J. 678, 5596), at Munich (*Kataloge des Bayerischen National Museums*, 1890, V, 179, Pl. XV. Berliner, *Katalog*, No. 66), Nuremberg (Josephi, *Katalog*, 622 and p. 358, with bibliography), Regensburg, Dresden, and Copenhagen. For a general account of chessmen of the period with a reference to this series of pieces see Koechlin, I, pp. 468 ff. Massman, *Geschichte des mittelalterlichen Schachspieles*, 1839 (the Regensburg piece is illustrated, Pl. X). H. d'Allemagne, *Récréations et Passetemps*, pp. 18 ff., and Plate opposite p. 32.

ST. GEORGE AND THE DRAGON. In the foreground the saint in armour is mounted on a horse which rears above the cowering dragon; behind is a rocky landscape; the king and queen look down from the battlement of a castle above; below kneels the princess Sabra (or Cleodolinda), and a little lower is her lamb in silver gilt; the horse trappings are in the same metal. Group in ivory with details in silver gilt. German (Westphalian); fifteenth century (?). A 574–1910

H. $5\frac{3}{4}$ in., W. $2\frac{1}{2}$ in. (14·5 × 6·5 cm.).
Salting Bequest. Previously in the Magniac Collection (Sale, July 1892, No. 260). Phot. 18492, 35063. PLATE LI.
Koechlin, I, p. 351. Volbach, *Der Heilige Georg*, 1917, pp. 57 ff.
There are similar groups in the Wallace Collection (No. 436); at Nuremberg (Josephi, *Katalog*, No. 644); at Hamburg (Volbach, *op. cit.* Pl. IIc); in the Heugel Collection in Paris (Koechlin,

III, Pl. CLXXIV); in the Simon Collection and in the Collection of Lady Ludlow. Another example was in the Spitzer Collection (*Catalogue*, No. 118). M. Koechlin ascribed the whole group to Westphalia, see also Volbach, *op. cit.* Doubts have been expressed as to the authenticity of both this and certain other examples.

THE VIRGIN AND CHILD, between Saint John the Evangelist and St. Catherine. Circular relief in bone: the background of the upper part cut away. German; fifteenth century. 383–1871

H. $2\frac{1}{10}$ in., W. $2\frac{3}{8}$ in. (5·5 × 6 cm.).
From the Webb Collection. Phot. 3796.
Maskell, p. 140.

THE ADORATION OF THE MAGI. The three Kings offer their gifts to the Child seated on His Mother's knee, behind stands St. Joseph; in the background a building and an angel's head. Medallion in ivory. German; second half of the fifteenth century. A 41–1923

Diam. $2\frac{3}{8}$ in. (6 cm.). The details of the carving are much worn.
Alfred Williams Hearn Gift. Phot. 55753.
Dr. Huth has suggested that composition is taken, with a number of other reliefs, from a print by the Master E. S. and he tentatively ascribes the ivory to the Upper Rhine district.

ST. GEORGE AND THE DRAGON. Circular pierced medallion in ivory. German; second half of the fifteenth century (?) 233–1866

Diam. 2 in. (5·5 cm.).
Given by M. Beurdeley. Phot. 11704, 18488, 60503.
The authenticity of this carving seems very doubtful and it is probably of comparatively recent date.
A medallion, probably a badge, in stag's horn may be compared (4085–1857 in the Department of Metalwork).

CASKET. Pierced bone panels mounted on red leather on a wood core. On the lid two knights tilting; in front an heraldic lion and a gryphon; at one end a wild man struggling with a bear; at the other a man spearing a stag; at the back two phœnixes with intertwined necks. German; fifteenth century. A 570–1910

H. $3\frac{1}{2}$ in., L. $8\frac{1}{4}$ in., D. $5\frac{3}{8}$ in. (9 × 21 × 13·5 cm.).
Salting Bequest. Previously in the Debruge-Duménil (Labarte, *Description des Objets d'Art*, 1847, No. 1494), Meyrick (*Gentleman's Magazine*, N.S. V (1836), No. 13, p. 283), and Spitzer (*Catalogue*, 1890, No. 121. Sale, 1893, No. 156) Collections. Exhibited at the Manchester Exhibition, 1857, No. 216. Phot. 60038, 60039.

CASKET. Pierced bone panels mounted on red leather on a wooden core. On the lid Gothic tracery within a border of scrolling vine plants; on the front two strawberry plants; at one end a gentleman picking

flowers in a garden, at the other a lady similarly employed; at the back a bear amid oak plants. German; fifteenth century. A 571–1910

H. $3\frac{1}{2}$ in., L. $7\frac{1}{2}$ in., D. $5\frac{1}{8}$ in. ($9 \times 19 \times 13$ cm.).
Salting Bequest. Previously in the Spitzer Collection. (*Catalogue*, Sale, 1893, No. 142). Phot. 60040.

ITALIAN

CHRIST ON THE CROSS. The head droops towards the right; the ample loin-cloth is knotted on the left. Italian; fourteenth century. 212–1867

H. 6 in. (15·5 cm.). The arms missing and the legs broken away below the knees.
From the Webb Collection. Phot. 58630, 58631. PLATE LII.
W. Maskell, p. 81, fig. A. Maskell, *Ivories*, Pl. LXII, p. 257. Koechlin, I, p. 203; II, No. 737.
Similar crucifix figures are extremely rare, see note to No. A 2–1921 (p. 6). An ivory figure, described as Italian, attached to a metal cross of later date in the Carrand Collection in the Museo Nazionale at Florence and an example, probably Spanish, in the Côte Collection (*Quelques pièces de la Collection Claudius Côte*, 1912, Pl. XVIII) may be noted. A box-wood figure in the Kaiser Friedrich Museum at Berlin is closely similar in style (K.F.M., III. Wulff, II, No. 1833); a larger wooden figure of the same period in the Opera dell' Duomo at Siena may also be compared.

A LION. Figure in ivory. Probably North Italian; thirteenth to fourteenth century. A 3–1927

H. $2\frac{7}{8}$ in., L. $3\frac{3}{8}$ in. ($7{\cdot}5 \times 8{\cdot}5$ cm.). The ivory has been stained brown and is a good deal rubbed. The feet have been broken away.
Acquired in London. Said to have been dug up in Mexico. Phot. 60482. PLATE LVIII.
Two holes on the back near the shoulders seem to have been used for the attachment of wings and it appears possible that the lion may be intended for the symbol of St. Mark and might be connected with Venice. It may have served as the top of a staff or have formed part of the decoration of an official chair or other piece of furniture.
The figure is quite unusual among ivory carvings, though in style it bears some resemblance to the lions on the later Tuscan pulpits such as the example by Guido da Como in S. Bartolommeo in Pantano at Pistoia (1250). The ivory does not, however, seem to be earlier than the latter part of the thirteenth century and may well be as late as the fourteenth century.

THE VIRGIN AND CHILD. The Virgin, crowned, offers a pear to the Child who, seated on her left arm, looks up into her face. Statuette in ivory on an irregular octagonal base. There are slight traces of colour. Italian; fourteenth century (?). A 550–1910

H. with base $16\frac{3}{8}$ in. (42 cm.).
Salting Bequest. Previously in the Spitzer Collection. (*Catalogue*, 1890, No. 111; Sale, 1893, No. 146). Phot. 23623.
Koechlin, I; p. 253.

There are almost identical figures in the Department of Circulation (208–1867; *Portfolio of Ivories*, Pl. XXIII) in this Museum and in the Museo Civico at Bologna (Venturi, *Storia*, IV, fig. 743, p. 888). The statuettes are ascribed by Professor Venturi to the Pisan school, but, as M. Koechlin has shown, they belong in style rather to the Venetian school under the influence of Nino Pisano and may be compared with statues at Zara and in the Museo Civico at Padua (Planiscig, Vienna *Jahrbuch*, XXXIII (1916), figs. 130, 131, and p. 175). See also notes to No. 984–1907 (p. 104), a later version of a similar model. Doubts have been expressed as to the authenticity of both this statuette and No. 208–1867 and it is possible that they are of comparatively recent date.

PASTORAL STAFF. The volute, which issues from the mouth of a dragon, is decorated on the outside with leaves; it encloses the Agnus Dei and a bird perched upon a cross (now broken away) the bottom of which appears below the body of the Lamb. On the knop are carved the symbols of the Evangelists. The shaft and volute are enriched with dragons and interlaced foliage designs in gold and colour. The volute and knop ivory, the shaft bone. Italian; thirteenth to fourteenth century. 604–1902

H. 6 ft. 9 in. (2 m. 6 cm.).
From the Gibson-Carmichael Collection (Sale, Christie's, 1902, *Catalogue*, No. 151, Pl.).
Formerly in the Magniac Collection. (Sale, No. 505.)
Phot. 46244. PLATE LII.

The painted and gilded decoration is characteristic of a group of pastoral staves which are assigned to Italy. Similar interlaced designs appear, with birds almost exactly like those common on the thirteenth-century Siculo-Arabic painted caskets, on a crozier head found in the sarcophagus of Bishop Buono Balbi (d. 1215) at Torcello (Levi, *Atti R. Instituto Veneto di Scienze*, Ser. 7, LIII (1894–1895), pp. 688 ff., Pls. IV, V). This staff, which is now in the Museum at Torcello, belongs to a simpler type with a plain volute terminating in a serpent head holding a cross in its mouth. Dr. von Schlosser (Vienna *Jahrbuch*, XX (1899), p. 249) suggests that the work belongs to the Lagoon district. Other staves with similar painted ornament have the Lamb in the volute, e.g. examples in the Cathedral at Treviso (Molmenti, *La Storia di Venezia nella vita privata*, 1905, I, fig. p. 336); in the Museum at Ravenna (Ricci, *Raccolte artistiche di Ravenna*, 1905, fig. 140, p. 164); in the convent of Notre Dame at Namur; in the Basilewski Collection at the Hermitage; in the Metropolitan Museum at New York (formerly in the Hoentschel Collection), and another formerly in the Schevitch Collection (Sale, Paris, 1906, No. 142). A list of similar croziers, not all of which have painted ornament, is given in A. Maskell, *Ivories*, pp. 215 ff., but it seems hardly likely that all of these are Italian. The boldly projecting leaves and inscriptions (see A 547–1910) on the volute are characteristic of the more elaborate, and perhaps rather later, group to which this example belongs; similar staves with both the Lamb and the bird in the volute are in the Cathedral at Siena, in the Benedictine convent on the Nonnberg at Salzburg (Heider and Eitelberger, *Mittelalterliche Kunstdenkmale des Oesterreicheschen Kaiserstaates*, 1860, II, p. 35, Pl. VI), in the Church of St. Maria di Monteluce (formerly at San Giuliano) at Perugia (Gnoli, *L' Arte Umbra alla Mostra di Perugia*, 1908, fig. 242, p. 251), and in the Museum of the University at Perugia (now in the Pinacoteca ?); there is also a much-added-to staff in the abbey of Zwettl in Austria (K. Lind, *Uber denn Krummstab*, 1863, p. 45, fig. 12). A similar staff was found in 1898 in the tomb of Bishop Hardouin de Bueil (1373–1439) in the Cathedral at Angers; this example is of very poor quality and has very little painted decoration (L. de Farcy, *Revue de l'Art Chrétien*, XLVIII (1898), pp. 471–472, Pl. XXV).
The dragon mouth at the base of the volute, common to nearly all these examples, is rare on

French staves of the early fourteenth century (though see 297–1867, p. 34). For an allied group of Pastoral staves with figure subjects in the volute see A 547–1910 in the Salting Bequest. For the symbolism usually attached to the Lamb see Dalton, *Catalogue*, No. 399, in connection with an Italian crozier head in the British Museum ascribed to the fourteenth century.

PASTORAL STAFF. The volute, which issues from the mouth of a dragon, is surmounted by half-length figures of Christ between David (?) and Solomon (?); it encloses an openwork representation of the Adoration of the Magi and is decorated with the following inscription, being a portion of the collect for the Epiphany. On the one side DEVS. QVI. HODIERNA DIE. VNIGENITVM. TVVR. GENTIBVS. STELLA. DVCE; on the other side REVELASTI. CONCEDE. PROPICIVS. VT. QVI. IAM. TE. EX FIDE. COGNO (vimus). The knop is carved on each face with an evangelist seated beneath a trefoil arch. The stem is painted with dragons and leafy stems. Ivory painted and gilded. Italian; fourteenth century. A 547–1910

Top section with volute, L. 18 in. Middle Section, L. 28 in. Bottom section, L. 28 in. (1 m. 88 cm.).
Salting Bequest. Formerly at Volterra (Sambon, *Les Ivoires de la Ville de Volterra*, 1880, No. 4, Pl.), later in the Spitzer Collection (*Catalogue*, 1890, No. 90, Pl. XIV; Sale, 1893, No. 125). Phot. 45205, 45206, 51331. PLATE LII.
Molinier, *Les Ivoires*, Pl. XIX, p. 194. Koechlin, III, No. 774B, Pl. CXXX.
The crozier belonged to Benci Aldobrandini, Bishop of Gubbio, 1331, whose arms are on the leather case (A 547*a*–1910). See notes to No. 604–1902, the shaft of which is decorated with similar painted ornament. The staves with figure subjects in the volute are probably a little later than those with the Lamb; the leaf on the volute is more developed and a figure of Christ frequently takes the place of the cone which emerges from the upper leaf of No. 604–1902; on some examples, as on the staff formerly at Volterra (Sambon, *op. cit.*, No. 3, Pl.) from the Abbey of San Giusto alle Balze, figures of prophets issue from the leaves all round the volute. Other similar croziers are in the Cathedral at Siena (two, both with the characteristic painted inscriptions), in the Seminario Vescovile at Chioggia (Molmenti, *La Storia di Venezia nella vita privata*, 1905, I, fig. p. 336), and in the Treasury at Klosterneuberg near Vienna (K. Lind, *Über den Krummstab*, 1863, p. 41, fig. 10). An example said to have been in the Soltikoff Collection is illustrated in *Art pour Tous*, XLIV (1905), Pl. VII, p. 46. A fragment from the top of another is in the Louvre (Molinier, *Catalogue*, No. 95), and another fragment in the Carrand Collection in the Museo Nazionale at Florence (Supino, *Catalogo del R. Museo Nazionale di Firenze*, 1898, No. 121, p. 235). One of the croziers at Siena has a similar painted staff but in wood instead of ivory.

CASE FOR A PASTORAL STAFF (A 547–1910). Leather (*cuir bouilli*) cut and embossed. Decorated with various animals amid leafy scrolls, and with the arms of the Aldobrandini family. The interior is divided into five compartments, a central one for the head of the crozier and four circular ones for the staff. Italian; fourteenth century.

H. 18 in., W. 9¾ in. (46×25 cm.). A 547*a*–1910
Salting Bequest. Phot. 55624.

See 547–1910. Spitzer Sale, No. 799.
The arms are those of Benci Aldobrandini, Bishop of Gubbio, 1331. Azur a bend counter-embattled or between six mullets of the same ranged in orle.

TRIPTYCH. In the central panel beneath a crocketted gable, the Coronation of the Virgin with a choir of angel musicians. On the wings St. Michael, St. George, St. John the Baptist, and John the Evangelist. At top the Annunciation. Ivory with traces of gilding, the backgrounds coloured blue and red. Italian (Venetian); end of the fourteenth century.

H. 10⅝ in., W. 6½ in. (27 × 16·5 cm.). 143–1866
From the Webb Collection. Phot. 59830. PLATE LIII.
W. Maskell, p. 61.
A triptych similar in style, but of rougher workmanship, was formerly in the Carmichael Collection (Sale, 1902, *Catalogue*, No. 149, Pl.).

DIPTYCH. The Death and Coronation of the Virgin. In the left leaf the Virgin lies on her bed surrounded by the Apostles; behind, between two saints, stands Christ holding her soul. On the right leaf Christ and the Virgin seated on a throne, behind are angels playing musical instruments. Ivory with traces of colour and gilding. Italian; end of the fourteenth or beginning of the fifteenth century. A 566–1910

H. 4⅛ in., W. 6⅛ in. (10·5 × 15·5 cm.).
Salting Bequest. Phot. 59831. PLATE LIII.
Italian reliefs of this kind are very rare; from its style, which is very similar to that of 143–1866, this work is apparently North Italian, probably Venetian.

PAX. Christ in the tomb attended by the Virgin and St. John, under a trefoil arch. The base of the tomb is ornamented with foliage, on the front are the words HUMYLITAS VINCIT in Gothic characters, the first letters surmounted by a coronet. On the back is a bit (*briole*) in low relief. North Italian; end of the fifteenth century. 247–1867

H. 5½ in., W. 3⅛ in. (14 × 8 cm.).
From the Webb Collection. Phot. 54410. PLATE LIII.
W. Maskell, p. 96.
Both the inscription and the carving on the back are devices belonging to the Borromeo family; the bit (*freno d'argento o morso a tre chiamate*) is said to have been granted by Giovanni Galeazzo Sforza to Giovanni Borromeo (d. 1495) and his son Giberto, counts of Arona and Angera, in 1495, for having repulsed a Swiss invasion of the Valle dell' Ossola.
A rather similar relief is illustrated in Bagatti-Valsecchi, *La Casa Artistica Italiana*, 1918, Pl. 93.

GRAVOIR. Surmounted by two lions. Italian; fourteenth century. 287–1867

L. 10½ in. (27 cm.).
From the Webb Collection. Phot. 59832. PLATE LVIII.
As distinguished from the French 'gravoirs,' the shafts of which are straight and round in section, the Italian examples are curved and square in section. They seem to be North Italian.
See notes to No. 286–1867, p. 49.

GRAVOIR. Surmounted by a crowned lion. Italian; fourteenth century. 7500–1861

L. 13¾ in. (35 cm.).
From the Webb Collection. Phot. 59832.

HEAD OF A GRAVOIR. A crouching lion. Italian; fourteenth century. 7501–1861

H. 1¾ in. (1·9 cm.).
Acquired in Naples. Phot. 59832.

ALTARPIECE. Scenes from the New Testament and the Apocryphal Gospels. 1. Joachim in the Temple. 2. The Meeting of Joachim and Anna. 3. The Virgin entering the Temple. 4. The Marriage of the Virgin. 5. The Annunciation and the Visitation. 6. The Naming of John. 7. The Journey to Bethlehem. 8. The Nativity. 9. The Annunciation to the Shepherds. 10. The Journey of the Magi. 11. The Magi seeing the Star. 12. The Adoration of the Magi. 13. Joseph's second Dream. 14. The Flight into Egypt. 15. The Massacre of the Innocents. 16. Christ in the Temple. 17. St. John in the Wilderness. 18. The Baptism of Christ. 19 and 20. The Temptation. 21. The Miracle at Cana. 22. Christ and the Woman of Samaria. 23. The Healing of the Nobleman's Son. 24. The Healing of the Paralytic. 25. The Healing of the Sick. 26. The Sermon on the Mount. 27. The Healing of the Sick. 28. The Feeding of the Five Thousand. 29. The Healing of the Daughter of the Syro-Phœnician Woman. 30. The Mission of the Apostles. 31. Christ walking on the Lake. 32. The Transfiguration. 33. The Healing of the Man with Dropsy. 34. The Woman taken in Adultery. 35. The Raising of Lazarus. 36. Mary anointing the Feet of Christ. 37. The Entry into Jerusalem. 38. Christ teaching in the Temple. 39. Christ washing the Disciples' Feet. 40. Judas sells Christ. 41. The Agony in the Garden. 42. The Betrayal. 43. Christ led before Annas. 44. Christ before Caiaphas. 45. St. Peter denies Christ. 46. Christ before Pilate. 47. Pilate washes his Hands. 48. The Flagellation. 49. Christ mocked. 50. Ecce Homo. 51. Christ carrying His Cross. 52. The Deposition. 53. The Maries at the Sepulchre. 54. The Harrowing of Hell. 55. The Resurrection. 56. The Appearance to the Women. 57. Christ and the Disciples at Emmaus. 58. The Incredulity of St. Thomas. 59. The Crucifixion. 60. The Ascension. 61. Pentecost. 62. The Death of the Virgin. 63. The Assumption of the Virgin. The scenes separated by rows of small figures under canopies and surrounded by a border of foliage. Bone and ivory plaques mounted

on a wood back. North Italian (School of the Embriachi); first half of the fifteenth century. A 11–1928

H. 2 ft. 11 in., L. 5 ft. 11 in. (90 × 180 cm.).
Acquired in London. Phot. 60251. Plate LIV.
Three of the composite panels and the central part of a fourth have been replaced by ivory reliefs, which, however, appear to be contemporary. The ivory relief with the figure of Christ on the cross, in the arms of God the Father supported by angels, dates from the seventeenth century, and was perhaps added in 1836 when the altarpiece was repaired by Carl Schmidt '*Kunst-Drexler*' in Vienna as is shown by a label formerly affixed to the back of one of the panels.
Exhibited by the Duchess of Norfolk at the Burlington Fine Arts Club in 1923 (*Catalogue*, No. 165).
Baldassare degli Embriachi was the founder of a large school of carvers in bone and, more rarely, ivory working in Venice and the North of Italy at the end of the fourteenth and during the first half of the fifteenth century.
An entry in the account books of the Certosa di Pavia shows that on February 20th, 1402, a payment was made on account of a large altarpiece, still in the sacristy of the church, and of two chests; and in 1409 Baldassare received final payment for the altarpiece and the coffers, the carvings from which are now in the Palazzo Cagnola in Milan (Semper, *Zeitschrift des Ferdinandeums*, III, Heft 40 (1896), p. 158; J. von Schlosser, Vienna *Jahrbuch*, XX (1899), p. 235. These carvings were formerly ascribed to a Florentine, Francesco de Masiis (Molinier, *Les Ivoires*, pp. 204 ff.), but since the researches of Professor Diego Sant' Ambrogio (see below) this view is not generally accepted. The work shows an admixture of Florentine and French influence, the former being accounted for by the fact that Baldassare degli Embriachi belonged to a Florentine family of Genoese extraction. The figures were carved on long narrow bones, these placed side by side to form the compositions, were mounted on a wooden foundation; there are frequently remains of colour and gilding on the costumes and backgrounds, and the use of intarsia of woods and stained ivory adds considerably to the decorative effect. A number of large altarpieces still exist; there are, besides the example in the Certosa di Pavia, two altarpieces in the Musée de Cluny (De Sommerard, *Catalogue*, 1881, Nos. 1079, 1080), one in the Louvre (Molinier, *Catalogue*, No. 112), and another in the Metropolitan Museum at New York (this example, which was for a time on loan in this Museum, was formerly in the Pierpont Morgan and Gillier Collections). A number of plaques with scenes from the Old Testament, portions of a similar altarpiece, are in the Musée des Arts Décoratifs in Paris.
The retables have been illustrated and described by Diego Sant' Ambrogio, see *Archivio Storico Lombardo*, XXII (1898), pp. 417 ff. *Archivio Storico dell' Arte*, IX (1896), pp. 288 ff. *Le Due Arche . . . della Certosa di Pavia*, in *Il Politecnico*, 1896.
The school has been very fully discussed by Dr. J. von Schlosser in the Vienna *Jahrbuch*, XX (1899), pp. 220 ff. See also C. de Fabriczy, *L'Arte*, II (1899), p. 489. Molmenti, *Emporium*, XI (1900), pp. 44 ff., and *La Storia di Venezia nella vita privata*, 1905, I, pp. 337 ff. Dalton, *Catalogue*, p. 136. Venturi, *Storia*, IV, p. 890. Pelke, *Elfenbein*, pp. 220 ff. G. Bernardini, *Rassegna d' Arte*, XVII (1917), pp 25 ff. A full bibliography is given in Thieme, *Kunstlexikon*, X, pp. 496 ff.

PORTION OF AN ALTARPIECE. The Annunciation; the first Dream of Joseph and the Journey to Bethlehem; Christ among the Doctors; the Miracle of the Loaves and Fishes; the Last Supper; Christ in the Sepulchre; the Ascension; the Foolish Virgins (?); the Assumption of the Virgin with St. Thomas receiving her girdle. Each compartment is

divided by a niche under which stands the figure of a prophet or an angel. Carved bone plaques. North Italian (School of the Embriachi); beginning of the fifteenth century. 7611–1861

H. 25½ in., W. 18½ in. (65·3 × 47·5 cm.).
Acquired from the Gigli-Gampana Collection. Phot. 9431, 14104 (including the reliefs lent by Lord Crawford), 30600, 60694. PLATE LV.
W. Maskell, p. 30. J. von Schlosser, Vienna *Jahrbuch*, XX (1899), p. 241. P. Molmenti, *Emporium*, XI (1900), p. 447.
These panels are evidently part of an altarpiece similar to A 11–1928 or to the example in the Certosa di Pavia referred to in connection with it. A number of panels possibly part of the same series, lent by Lord Crawford, were exhibited with them in the Museum for a time. The present arrangement is purely arbitrary.

TRIPTYCH. In the centre, in two compartments, the Crucifixion with the Virgin, St. John the Evangelist, and soldiers; below, the Virgin and Child with St. Bartholomew, St. John the Baptist, St. Stephen (?), and St. Lawrence (?). On the left wing is the Annunciation with below, St. Paul and St. Anthony Abbot; on the right the Agony in the Garden with, below, St. Mary Magdalene and St. Christopher. Bone plaques in a wooden frame decorated with "alla certosina" marquetry. North Italian (School of the Embriachi); beginning of the fifteenth century. 7606–1861

H. (including pedestal and frame) 2 ft. 3 in., W. 1 ft. 5¼ in. (70·5 × 44 cm.).
From the Gigli-Campana Collection. Phot. 60086. PLATE LV.
W. Maskell, p. 29, fig.
A list of triptychs similar to this example is given by Semper (*op. cit.*); to these may be added examples in the British Museum (Dalton, *Catalogue*, No. 396); in the Cathedral at Hildesheim; in the Collection of Conte E. Ranieri at Perugia (Gnoli, *L' Arte Umbra alla Mostra di Perugia*, 1908, fig. 243, p. 251); in the Bagatti-Valsecchi Collection (*La Casa Artistica Italiana*, 1918, Pl. XCIII); two examples in the Kaiser Friedrich Museum at Berlin (Volbach, *Catalogue*, J. 683, J. 684, p. 54); a small triptych in the Palazzo Venezia in Rome (*Rassegna d' Arte*, XVII (1917), fig. 19, p. 37), and another in the Kestner Museum at Hanover. The triptychs at Berlin (Volbach, No. 683), in the Louvre (Molinier, *Catalogue*, No. 111), and at Florence (Diego Sant' Ambrogio, *Archivio Storico dell' Arte*, IX (1896), pp. 25 ff.) are closely similar in style. See also No. A 1081–1911 in the Murray Bequest and No. 933–1856 in the Department of Circulation.

TRIPTYCH. In the centre stands the Virgin holding the Child, who plays with a bird; on the left wing is St. Agnes with a lamb; on the right a virgin saint with a palm branch and a book. Bone, in a wooden frame decorated with 'alla certosina' marquetry. North Italian (School of the Embriachi); beginning of the fifteenth century. A 1081–1910

H. 10¾ in., W. open 7⅞ in. (27·5 × 20 cm.).
Murray Bequest.
Triptychs in the British Museum (Dalton, *Catalogue*, No. 396) and in the Palazzo Venezia in Rome (G. Bernardini, *op. cit.*, fig. 19, p. 37) may be compared.

MARRIAGE CASKET. Octagonal, the sides decorated with eight panels illustrating the Story of Jason; the lid with a similar number representing the Virtues. Wood enriched with 'alla certosina' marquetry and covered with carved bone plaques. North Italian (School of the Embriachi); beginning of the fifteenth century. 4304–1857

H. 18 in., Diam. 13½ in. (46 × 34·5 cm.). The knob on the top of the lid is of later date.
From the Webb Collection. Phot. 4552, 59726–59729. Plates LX, LXI.
W. Maskell, p. 14. Semper, *Zeitschrift des Ferdinandeums*, III, Heft 40 (1896), No. 2, p. 17.
Dr. J. von Schlosser (Vienna *Jahrbuch*, XX (1899), pp. 222 ff.) gives a list of over two hundred caskets, mirrors, and combs which he divides into three groups; the third group consisting of objects of rather different character which it has recently been suggested are French (see No. 176–1866, p. 42). The second group is not represented in the Museum, most of the caskets and combs being included in the first which he associates with Baldessare degli Embriachi or his immediate followers. This casket, which is one of the finest examples, is No. 53 of Dr. von Schlosser's list (see also fig. 5, p. 237). The caskets were probably intended for marriage gifts, the fabrication of marriage coffers being an ancient industry in Venice, where the Guild of 'Casselleri' is frequently mentioned.
The Story of Jason was a favourite subject and it occurs on a number of caskets, a list of which is given by Dr. von Schlosser (p. 260); the mediæval version of the story is derived from the 'Roman de Troie' of Benoit de Sainte-Maure. See also O. M. Dalton, *Burlington Magazine*, V (1904), p. 306 with plate. Dalton, *Catalogue*, No. 401. Professor Venturi (*Storia*, IV, p. 893, note 1) adds to Dr. von Schlosser's list of 'Jason' caskets an example in the Cathedral at Pistoia which he illustrates (figs. 745, 746). Another, from a private collection, is on loan to the Museum (1928). For the various romance subjects used as decoration for painted and carved coffers and caskets see P. Schubring, *Cassoni*, 1915.

MARRIAGE CASKET. Decorated with six scenes from the story of Jason. The lid is decorated with a carved border of flying amorini against a background of leaves. Wood enriched with 'alla certosina' marquetry and covered with carved bone plaques. North Italian (School of the Embriachi); beginning of the fifteenth century. 3265–1856

H. 10¼ in., L. 15¼ in., D. 8 in. (26 × 39 × 20·5 cm.).
Phot. 59722–59725. Plate LIX.
W. Maskell, p. 12. Semper, *op. cit.*, No. 2, p. 168.
This fine casket is No. 55 of Dr. von Schlosser's list and is illustrated and described on p. 261 of his article. The gilding is unusually well preserved. For notes on a similar casket in the British Museum see Dalton, *Catalogue*, No. 401.

MARRIAGE CASKET. Hexagonal, the sides decorated with plaques representing scenes from the story of Pyramus and Thisbe. At each corner are male figures carrying shields and clubs. The lid is decorated with a border of flying amorini against a background of leaves. Wood enriched with 'alla certosina' marquetry and covered with carved bone plaques. North Italian (School of Embriachi); beginning of the fifteenth century. 5624–1859

H. 12½ in., Diam. 12¼ in. (32 × 31·5 cm.).
From the Soulages Collection (J. C. Robinson, *Catalogue of the Soulages Collection*, Manchester, Ed. 1857, No. 304). Exhibited at Manchester, 1857. Phot. 30601, 60042–60044. PLATE LXIV.
W. Maskell, p. 25. Semper, *op. cit.*, No. 1, p. 171. A. Maskell, *Ivories*, Pl. XLVII. No. 57 of Dr. von Schlosser's list (*op. cit.*, p. 227); he suggests that the immediate source of the story is a French romance of the fourteenth century which was borrowed from Ovid (*op. cit.*, p. 263). The story, which was introduced by Shakespeare in the 'Midsummer Night's Dream,' was a popular one and is frequently represented on these caskets (see list given by Dr. von Schlosser, p. 363).

MARRIAGE CASKET. The sides decorated with plaques probably representing the story of Susanna; the lid is ornamented with flying amorini supporting hearts, against a background of leaves. Wood enriched with 'alla certosina' marquetry and covered with bone plaques. North Italian (School of the Embriachi); beginning of the fifteenth century. 4718–1859

H. 7½ in., L. 12¼ in., D. 8¼ in. (19 × 31·5 × 21 cm.).
From the Museum of the Collegio Romano. Phot. 4472.
W. Maskell, p. 22.
This casket is not mentioned by either Semper or Dr. von Schlosser, but though the figures are not quite in the usual style there do not seem to be any definite grounds for doubting its genuineness. The casket is closest in style to an example in the Collection of the late Archduke Franz Ferdinand (von Schlosser, fig. 9, p. 242).

MARRIAGE CASKET. The sides are decorated with figures: three at either end, four pairs at either side. In each corner is a figure bearing a shield and a club. Round the base of the lid are flying angels holding globes. Wood, enriched with 'alla certosina' marquetry and covered with carved bone plaques. North Italian (School of the Embriachi); beginning of the fifteenth century. 198–1894

H. 6¼ in., L. 7⅝ in., W. 4¾ in. (16 × 19·5 × 12 cm.).
Acquired in London. Phot. 60046.
This casket is not in Dr. von Schlosser's list, but he illustrates a closely similar casket in the Museum at Vienna (Pl. XXXV, No. 2). Other caskets with the same subjects are in the Kaiser Friedrich Museum at Berlin (K.F.M., I, Vöge, No. 148; and Volbach, *Catalogue*, J.690, p. 54) and in the Kestner Museum at Hanover. Several other allied caskets are illustrated in Bagatti-Valsecchi, *La Casa Artistica Italiana*, 1918, Pl. XCII. A casket similar in style, but hexagonal in shape, is in the Department of Circulation.

FIVE PANELS FROM A CASKET. Scenes of the Plagues of Egypt. An old man with a long staff resting his left hand on the head of a boy standing in front of him (The First-born (?)) (76). The Plague of Frogs (77). The Plague of Flies (78). The Plague of Locusts (79). The Plague of Hail (80). Bone. North Italian (School of the Embriachi); beginning of the fifteenth century. A 76 to 80–1919

(76). H. 4 in., W. $1\frac{3}{8}$ in. (77). H. 4 in., W. $1\frac{3}{8}$ in.
(78). H. 4 in., W. $1\frac{3}{8}$ in. (79). H. 4 in., W. $1\frac{1}{4}$ in.
(80). H. $3\frac{5}{8}$ in., W. $1\frac{1}{2}$ in. (H. 9–10 cm., W. 3–4 cm.).
Bequeathed by B. H. Webb, Esq. Phot. 48897. PLATE LXII.
76 is closely similar (but in the reverse direction) to the panel 357–1889.

SIX BONE PLAQUES FROM A MARRIAGE CASKET. Scenes from the Story of Paris. North Italian (School of the Embriachi); beginning of the fifteenth century. 357 to 357c–1889

H. about $4\frac{1}{2}$ in., W. about $1\frac{1}{2}$ in. (11·5 × 4 cm.).
Acquired in London.
Semper, *op. cit.*, No. 3, p. 173.
Several of the same figures appear in the series of scenes from the Story of Paris on the coffer fragments in the Casa Cagnola at Milan (Diego Sant' Ambrogio, *Archivio Storico del Arte*, IX (1896), p. 303, fig. 2; von Schlosser, Vienna *Jahrbuch*, XX (1899), Pl. XXXVII). The winged and bearded figure of Mercury holding the apple also occurs on a panel in the British Museum (Dalton, *Catalogue*, No. 410).
A casket with the same story is at present on loan in the Museum (1928).

BONE PANEL FROM A CASKET. A man holding a shield and a club; behind are three trees. North Italian (School of the Embriachi); beginning of the fifteenth century. 1008–1900

H. $3\frac{3}{4}$ in., W. $1\frac{5}{16}$ in. (9·5 × 2·2 cm.).
Acquired in London.
This plaque is closely similar to those at the angles of the casket No. 5624–1859.

CASKET. Decorated with reliefs of amorini playing with snails, crickets, storks, etc.: against a background of leaves. At either end of the coffer-shaped lid is a bone shield left blank. Wood enriched with 'alla certosina' marquetry and covered with bone plaques. North Italian (School of the Embriachi); beginning of the fifteenth century. 2563–1856

H. 7 in., L. 9 in., W. 5 in. (18 × 23 × 13 cm.).
Acquired in Paris. Phot. 60045. PLATE LXII.
W. Maskell, p. 10. Semper, *op. cit.*, No. 12, p. 168.
A closely similar casket is illustrated in Bagatti-Valsecchi, *op. cit.*, Pl. XCII.

CASKET. Wood decorated with 'alla certosina' marquetry of ivory, bone, and coloured woods in a geometrical pattern. North Italian; beginning of the fifteenth century. 1316–1901

H. $3\frac{1}{4}$ in., L. $6\frac{1}{8}$ in., D. $4\frac{1}{8}$ in. (8·5 × 15·5 × 10·5 cm.).
Acquired in Lyons.
There are several examples of similar caskets illustrated in Bagatti-Valsecchi, *op. cit.*, Pl. XCI.

COMB. On the one side an attack on a castle; on the other the reward of the victor who kneels before a lady at whom Cupid discharges his darts. Italian; end of the fourteenth or beginning of the fifteenth century. 229–1867

L. 5⅜ in., W. 4¼ in. (13·5×11 cm.).
From the Webb Collection. Formerly in the Debruge-Duménil (Labarte, *Description des objets d'Art*, etc., 1847, No. 1516) and Soltikoff (Sale, 1861, *Catalogue*, No. 365) Collections. Phot. 3745, 59881, 59882. Plate LVII.
W. Maskell, p. 87. Semper, *op. cit.*, No. 4, p. 176. F. Winter, *Die Kämme aller Zeiten*, 1906, Pl. 39, No. 114. Koechlin, I, p. 427.
A portion of a comb in the British Museum (Dalton, *Catalogue*, No. 413) may be compared. A guild of 'petteneri' or comb makers existed in Venice from the end of the thirteenth century (von Schlosser, *op. cit.*, p. 254) and it is possible that these combs are the productions of a Venetian workshop (Molmenti, *Emporium*, XI (1900), p. 452).

COMB. On the one side four male and four female figures approaching from opposite sides of a fountain (the Fountain of Youth ?); on the other side Knights rewarded for their valour. North Italian; end of the fourteenth or beginning of the fifteenth century. 151–1879

L. 6⅝ in., W. 5¼ in. (17×13·5 cm.).
From the Robinson Collection. Phot. 59883, 59884. Plate LVI.
Semper, *op. cit.*, No. 5, p. 176. None of the examples in the Museum are mentioned by Dr. von Schlosser, but he illustrates a comb at Vienna very similar in style which he includes in his Class II which he places at the end of the fourteenth century.

COMB. Carved on both sides with figures embracing and playing on musical instruments. North Italian; end of the fourteenth or beginning of the fifteenth century. 227–1867

L. 6⅜ in., W. 4½ in. (16·5×11·5 cm.).
From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, *Catalogue*, No. 366). Phot. 3754, 59885, 59886. Plate LVI.
W. Maskell, p. 86. Semper, *op. cit.*, No. 6, p. 176. A. Maskell, *Ivories*, Pl. I, p. 236. F. Winter, *Die Kämme aller Zeiten*, 1906, Pl. 38, No. 112.

COMB. On the one side male and female figures with hands joined; on the other groups of lovers among trees. North Italian; end of the fourteenth or beginning of the fifteenth century. 5607–1859

L. 6¾ in., W. 4¾ in. (17·5×12 cm.).
From the Soulages Collection. (J. C. Robinson, *Catalogue*, Manchester Ed., 1857, No. 287). Exhibited at Manchester, 1857. Phot. 4254, 59887, 59888. Plate LVII.
W. Maskell, p. 23. Semper, *op. cit.*, No. 7, p. 177. F. Winter, *op. cit.*, Pl. 36, No. 106. A portion of a comb in the British Museum (Dalton, *Catalogue*, No. 414) may be compared.

A MAN AND WOMAN, holding hands beneath a Gothic arch supported by twisted columns. Above the figures is a three-leaved ornament. Ivory,

carved in low relief, with traces of colour. Italian; end of the fourteenth century. 1004–1900

H. $4\frac{1}{16}$ in., W. $1\frac{13}{16}$ in. (10 × 5 cm.).
Acquired in London.
Semper, *op. cit.*, No. 6, p. 174. See Dr. von Schlosser (Vienna *Jahrbuch*, XX (1899), pp. 25 ff.) for notes on similar ivories which he includes in his Class II. An almost identical relief is in the Metropolitan Museum at New York with a companion piece showing similar figures. A casket in the Kaiser Friedrich Museum at Berlin (the chief example of Dr. von Schlosser's second class) may be compared (Volbach, *Catalogue*, J.690, p. 54).

DAGGER AND SHEATH. The hilt, surmounted by a crouching lion, is carved on the one side with a winged dragon, on the other with a centaur playing a lute. The front of the sheath is decorated with a bird and a lion, above, a man kneels before a seated female figure. Ivory with traces of gilding. Italian; fourteenth century. The mounts of later date.

L. $14\frac{3}{4}$ in. (38 cm.). Portions of the handle have been renewed. 147–1866
From the Webb Collection. Phot. 11295. Plate LVIII.
W. Maskell, p. 66. *The South Kensington Museum*, 1881, Pl. 82. M. Koechlin (I, p. 422; II, No. 1145; III, Pl. CXC) illustrates a knife handle in the Musée de Cluny of very similar style. An apparently very similar dagger handle was in the Magniac Collection (Sale, Christie's, July, 1892, No. 253).

CASKET. Within a border of foliated scrolls are eight small panels; at the back St. Barbara and St. Phillip (?); on the ends St. Peter and St. Catherine of Alexandria; on the front two wild men (wodewoses), one shooting with a bow, the other carrying a club. On the top are two panels of Gothic tracery. Wood overlaid with bone and 'alla certosina' marquetry with gilded metal fittings. Italian (?); fifteenth century.

H. $8\frac{1}{4}$ in., L. 11 in., W. 8 in. (21 × 28 × 20·5 cm.). 7660–1862
From the Webb Collection. Phot. 60047–60050. Plate LXIII.

RENAISSANCE AND LATER

FRENCH, FLEMISH, AND DUTCH

BEAD FROM A CHAPLET OR ROSARY; formed of four half-length figures placed back to back. One represents a man in the costume of the time with cap turned up and jewelled; underneath is incised AMOR M(un)DI. At his back is the same person dying, with open mouth as if gasping for breath; on a fillet the words VADO MORI. The third figure is in a shroud, half-decayed, the stomach filled with a hideous head; underneath is SEQUERE ME. The fourth is a skeleton holding an

hourglass; underneath is EGO SUM. Ivory with traces of red and black paint. Flemish or Northern French; first half of the sixteenth century. 2149–1855

H. 2 in. (5 cm.). Pierced vertically for suspension.
Acquired from the Bernal Collection (Sale, Christie's, March, 1855, No. 1635). Phot. 33297. PLATE LXVI.
W. Maskell, p. 6. A. Maskell, *Ivories*, p. 188. F. Parkes Weber, *Aspects of Death and Correlated Aspects of Life*, 3rd ed., 1918, p. 715, fig. 138. Numerous variants of the Memento Mori are to be found in the British Museum (Dalton, *Catalogue*, Nos. 441, 442, 443, 444, 491); in the Musée de Cluny, in the Grünes Gewölbe at Dresden, in the National Museum at Munich (Berliner, *Katalog*) and elsewhere.

BEAD FROM A CHAPLET OR ROSARY. On one side is the bust of a man wearing a flat hat and open jacket; on the other the bust of a woman whose headdress is fastened under her chin by a linen band passing over the top of it. Flemish or Northern French; first half of the sixteenth century. 362–1854

H. 2¼ in. (5·5 cm.). Pierced vertically for suspension.
Acquired in London. Phot. 33297. PLATE LXV.
W. Maskell, p. 2 (as German).
A rosary, in the Metropolitan Museum at New York (Pierpont Morgan Collection), has six beads similar in style, one being almost identical; they are each mounted in a metal frame. Other examples are in the Collection Cottreau, the Louvre, the Musée de Cluny, and elsewhere. See also A. Maskell, *Ivories*, p. 270. F. Parkes Weber, *op. cit.*, p. 717. These ivories are discussed by M. Koechlin (I, pp. 448–449) who believes them to be French or Flemish.

BEAD FROM A CHAPLET OR ROSARY. On one side a bust of Herod carrying a sceptre, and wearing a hat with turned-back brim; and on the other side Salome in contemporary costume holding the head of John the Baptist on a dish. Flemish or Northern French; first half of the sixteenth century. 2150–1855

H. 2½ in. (6·5 cm.). Pierced vertically for suspension.
Acquired from the Bernal Collection (Sale, Christie's, March, 1855, No. 1641). Phot. 33297. PLATE LXV.
W. Maskell, p. 7 (as German). See note to No. 362–1854.

BEAD FROM A CHAPLET. A male head, a female head, and a skull conjoined. Flemish (or Northern French); first half of the sixteenth century. 216–1867

H. 2¼ in. (5·5 cm.).
From the Webb Collection. Phot. 59676, 59677. PLATE LXVI.
W. Maskell, p. 82. A. Maskell, *Ivories*, Pl. XL, I. Koechlin, I, p. 449; II, No. 1238.
This ivory was formerly described as Italian and ascribed, without foundation, to Alessandro Algardi.
On Memento Mori in general see F. Parkes Weber, *op. cit.*, 1918, pp. 715 ff. Examples of similar ivories are in the Louvre, the Musée de Cluny, the Martin Le Roy Collection, and the National Museum at Munich.

CHAPLET OR ROSARY. Ten small beads, each carved with three heads; a flat panel, with, on one side, the Virgin, on the other, St. John the Evangelist; and two larger beads, one at the bottom carved with busts of two kings and a pope, the other with conjoined heads of a man, a woman, and Death, all crowned with laurel. Flemish (or Northern French); sixteenth century. 281–1867

H. $14\frac{1}{2}$ in. (37 cm.).
From the Webb Collection. Formerly in the Debruge-Duménil (Labarte, *Description des Objets d'Art, etc.*, 1847, No. 172) and Fould Collections (Sale, Paris, 1860, No. 1850). Phot. 3760. Plate LXV.
W. Maskell, p. 115.
An almost identical rosary in the Dutuit Collection in the Petit Palais, at Paris (*Les Arts*, Dec. 1902) has at the one end a ring, and at the other a crucifix. The carving is described as French. Another chaplet is in the British Museum (Dalton, *Catalogue*, No. 475). A bead from a similar rosary was formerly in the Homberg Collection (Sale, Paris, 1908, No. 497, fig.); a rosary partly in silver in the same collection (Sale, No. 499; formerly in the Bonaffé Collection) has two beads with conjoined heads.
On rosaries in general see Father Herbert Thurston, S.J., in the *Journal of the Society of Arts*, L (1902), p. 264 ff.

THE VIRGIN AND CHILD. Statuette in ivory. The Virgin is seated holding a book in her left hand and supporting the Child, who stands on her knees embracing her. French; end of the sixteenth century. A 47–1928

H. $7\frac{1}{2}$ in. (19 cm.). The Virgin's right hand is a later addition. Both heads have been broken and repaired and the Virgin's drapery at the back is made up of several pieces of ivory, contemporary with the rest of the figure except for one small piece at the bottom on the right, which, together with the toes of her left foot, is a modern addition.
Purchased in London under the John Webb Trust. Plate LXVIII.
This beautiful figure belongs to a period during which ivory carvings are exceedingly scarce. A statuette very closely similar in style, if not by the same hand, is in the Metropolitan Museum at New York (*Bulletin*, XIX (1924), p. 290, fig. p. 285). This is described as French work of the sixteenth century, and though the ivories show resemblances with contemporary Flemish and even Spanish carving, a French origin seems more probable.

POWDER FLASK: Samson destroying the Lion. Samson, his knee on its back, tears open the lion's mouth; in the background the walls and towers of a town. On a table above is an incised inscription, 'Force. 1571. Sanson.' Stag's horn, with silver mounts. French; sixteenth century. 2233–1855

H. $6\frac{3}{4}$ in. (17·5 cm.).
Acquired from the Bernal Collection (Sale, Christie's, March, 1855. No. 2520). Phot. 59678. Plate LXVI.
W. Maskell, p. 8.

POWDER FLASK; carved in low relief with groups of Mars and Venus, and Bellona crowned by Victory. Ivory with silver mounts. French; sixteenth century. 71–1865

H. 6 in., W. $5\frac{1}{2}$ in. (15·5 × 14 cm.).
From the Pourtalès Collection. Phot. 4306.

HORN; carved on the one side in low relief with Cupids hunting and pierced on the other with six holes. French; sixteenth or early seventeenth century. 73–1865

L. $13\frac{1}{4}$ in. (34 cm.).
Acquired from the Pourtalès Collection.
W. Maskell, p. 41.

CASKET in ivory; carved in relief with fleur-de-lys and floral scroll-work; with modern metal mount. French; sixteenth century. A 576–1910

H. $3\frac{3}{8}$ in., L. $6\frac{3}{8}$ in., D. 4 in. (8·5 × 16·5 × 10 cm.).
Salting Bequest. Phot. 58464.

SHOE-HORN; engraved with scenes from the Parable of the Prodigal Son. Cow's horn. By Gerard Jansen. Dutch; signed and dated 1596. 8994–1863

L. 16 in. (41 cm.).
Acquired in Berlin. Phot. 5889, 60022.

COMB; ornamented with Renaissance scroll-work, and with three openwork medallions, containing male and female busts. French or Flemish; sixteenth century. 2144–1855

L. 6 in., W. $4\frac{1}{4}$ in. (15·5 × 11 cm.).
Acquired from the Bernal Collection. Phot. 54397. PLATE LXVII.
W. Maskell, p. 5. A. Maskell, *Ivories*, Pl. I, p. 236. F. Winter, *Die Kämme aller Zeiten*, 1906, Pl. 41, No. 120. Similar combs are found in most of the larger collections; for example, in the British Museum (Dalton, *Catalogue*, No. 449) and in the Louvre (Molinier, *Catalogue*, No. 159). See also Nos. 232–1867 and 7441–1860.
Similar heads in medallions were frequently used in France for architectural decoration. There are examples from the Château de Bonnivet (*c.* 1520) in the Louvre and the Cluny Museum.

COMB; ornamented with Renaissance arabesques; in the centre, in an openwork medallion, is the head of a warrior. French or Flemish; sixteenth century. 232–1867

L. $6\frac{1}{2}$ in., W. $4\frac{5}{8}$ in. (16·5 × 12 cm.).
From the Webb Collection. Phot. 3754.
W. Maskell, p. 89. A. Maskell, *Ivories*, Pl. L, p. 236. F. Winter, *Die Kämme aller Zeiten*, 1906, Pl. 41, No. 118. A similar comb (2145–1855 in the Department of Circulation) formerly in the Bernal Collection may be compared; also another in the Corporation Art Gallery at Birmingham.

COMB; decorated with groups of figures and panels of pierced scrolls; on one side are two ladies and two gentlemen in a landscape with buildings; on the other side are the same figures having behind them a church. French or Flemish; sixteenth century. 7441–1860

L. $5\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. (13·5 × 9·5 cm.). One of the panels of scrolls is broken away.
Given by Sir James Hudson, K.C.B. Phot. 59680. PLATE LXVII.
W. Maskell, p. 26. A. Maskell, *Ivories*, Pl. L, 5, p. 236. F. Winter, *Die Kämme aller Zeiten*, 1906, Pl. 41, No. 122. The central part of a similar comb is in the British Museum (Dalton, *Catalogue*, No. 485); an example in the Museo Nazionale at Florence may also be compared (*Les Arts*, July–August, 1904); F. Winter, *op. cit.*, Pl. 38, No. 111).

BACCHANALIAN SCENES. Cupids and child centaurs playing with a donkey; a goat; fighting and drinking; making wine in a vat; binding a sleeping Silenus; being suckled by a she-goat held by a faun. Six reliefs in ivory. After François Duquesnoy, 'Il Fiammingo.' 1059 to 1064–1853

1059: L. $6\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. (16 × 9 cm.).
1060: L. $6\frac{1}{4}$ in., W. $4\frac{1}{2}$ in. (16 × 11·5 cm.).
1061: L. 6 in., W. $4\frac{1}{4}$ in. (15·5 × 11 cm.).
1062: L. $6\frac{1}{8}$ in., W. $4\frac{1}{4}$ in. (15·5 × 11 cm.).
1063: L. $6\frac{1}{4}$ in., W. $4\frac{1}{2}$ in. (16 × 11·5 cm.).
1064: L. $6\frac{1}{4}$ in., W. $4\frac{1}{2}$ in. (16 × 11·5 cm.).
Acquired in London. Phot. 30779, 30780, 30781. PLATE LXVII.
Duquesnoy was born in Brussels in 1594 and died in Leghorn in 1643; in 1618 he was in Rome, where most of his working life was spent. Apart from statues, such as the famous St. Andrew in St. Peter's, or the St. Susanna in St. Maria di Loreto in Rome, he worked in terra-cotta, bronze, and ivory and his bacchanalian scenes with children were famous. Other ivory reliefs with similar scenes are at Munich (casts in this Museum, Westwood, Nos. 970–973) and at Florence (Supino, *Catalogo del R. Museo Nazionale*, 1898, p. 369). The six reliefs in this Museum are usually considered to be by Duquesnoy and are frequently called the 'Fiammingo boys,' but among the mass of work ascribed to him it is extremely difficult to say with any precision what is actually to be ascribed to his hand, and it seems more probable that they are copies of a later date. The Sleep of Silenus and the children with an ass are represented on a bronze relief in the Collection of Baron Henri de Rothschild at Brussels, illustrated (with the ivory reliefs) by Frau Tietze Conrat (*Zeitschrift für bildende Kunst*, XXX (1920), p. 156). See also M. Laurent in *Gazette des Beaux-Arts*, VII (1923), pp. 298 ff., and a bronze version of the children with a goat is in the Dutuit Collection at the Petit Palais in Paris. These scenes were described by Bellori (*Le vite de pittori, scultore, ed architetti*, 1672, p. 271) in his Life of Duquesnoy. A variant occurs on a plaquette at Berlin (R. Oldenbourg, Berlin *Jahrbuch*, XL (1919), fig. 7, p. 25) and elsewhere. A relief with Sacred and Profane Love in the Palazzo Spada in Rome ascribed to Duquesnoy (illus. by Frau Tietze Conrat, p. 153) is reproduced, with variations, on another of the reliefs.
Three of the reliefs are illustrated in the *Gazette des Beaux-Arts*, XI (1875), pp. 71 ff. See also Scherer, *Elfenbeinplastik*, 1903, pp. 30 ff. A. Maskell, *Ivories*, p. 286, Pl. LVIII, and an exhaustive article by Dr. Sobotka in Thieme, *Allgemeines Lexikon*, 1914, pp. 188 ff.

A CHILD ASLEEP; he lies naked on a drapery, his arm flung over his head. Figure in ivory. Flemish or Italian; seventeenth century. 202–1874

L. $6\frac{1}{4}$ in. (16 cm.).
From the Webb Collection. Phot. 49079.
This figure is probably carved from a model by François Duquesnoy ('Il Fiammingo'), 1594–1643 (see the preceding number). He was famous for his studies of children, for example, the charming terra-cotta of a child holding a book, No. 4130–1854, and the wax model of Cupid, No. 4131–1854, in the Museum. See also Dr. Sobotka in Thieme, *Allgemeines Lexikon*, and J. von Schlosser in the Vienna *Jahrbuch*, XXXI (1913–1914), pp. 100 ff.
Bronzes at Berlin (K.F.M., IV, Vöge, 492–494) and at Vienna (J. von Schlosser, *Werke der Kleinplastik*, I, 1910, Pl. XLII, 1, 2) may be compared. There are also several similar figures in ivory in the Cluny Museum.

DAVID WITH THE HEAD OF GOLIATH. David, facing to the right, naked except for a drapery over his thigh and wearing a plumed hat, is seated beside the body of Goliath whose head he holds in his right hand; his left arm is extended and rests upon a scimitar. Concave relief in ivory. Probably Flemish; seventeenth century. 1143–1905

H. $5\frac{3}{4}$ in., W. $4\frac{1}{8}$ in. (14·5 × 10·5 cm.).
Bequeathed by the late T. C. Waller, Esq. Phot. 60474. Plate LXIX.
The composition is taken, apparently, in reverse and with variations, from a picture by Domenico Feti (1589–1624) of which there are versions at Dresden, Hampton Court, and elsewhere. In the Dresden picture the head of David is turned towards the spectator and there are differences in the dress.

JUDITH WITH THE HEAD OF HOLOFERNES. A seated figure facing to the left with head turned towards her left shoulder, her left hand holding up a thin undergarment, her right resting on the head of Holofernes which lies on a chest; a mantle is draped over her arms and lower limbs. Concave relief in ivory. Probably Flemish; seventeenth century. 1144–1905

H. $5\frac{3}{4}$ in., W. $4\frac{1}{8}$ in. (14·5 × 10·5 cm.).
Bequeathed by the late T. C. Waller, Esq. Phot. 60474. Plate LXIX.
A pendant to 1143–1905.

POWDER PRIMING FLASK; carved in the form of a ribbed shell, to which two naked Cupids cling. Probably Flemish; seventeenth century. 72–1865

Diam. $2\frac{1}{4}$ in. (5·5 cm.).
Acquired from the Pourtalès Collection.
Maskell, p. 41.

BUST OF A MAN with a long curling wig. Dutch or perhaps North German; end of the seventeenth century. A 72–1925

H. $5\frac{3}{4}$ in. (14·5 cm.).
Acquired in London. Phot. 56779, 56780. Plate LXXII.
Review of the Principal Acquisitions, 1925, p. 4, fig. 5.
This carving shows a sculptural quality unusual in small portraits of this class.

HANDLE OF A KNIFE OR FORK. A naked figure of a woman, rising from a sheath of leaves, holding a serpent to her breast. Dutch (?); late seventeenth or early eighteenth century. 5579–1859

L. $3\frac{3}{8}$ in. (8·5 cm.).
Phot. 13065.
A number of knives and forks with ivory handles in the Department of Metalwork may be compared. Among them is a set of fourteen knives with carved and jewelled handles, dated 1607, representing English monarchs from Henry I to James I (453 to 466–1869). For similar handles see *Knives and Forks*, by Major C. T. P. Bailey, 1927.

HANDLE OF A KNIFE OR FORK. A naked figure of a woman seated on a tree-trunk and holding her left foot on her right knee with both hands. Dutch (?); late seventeenth or early eighteenth century. 5581–1859

L. 4 in. (10 cm.).
Phot. 13065.

HANDLE OF A KNIFE OR FORK. A naked figure of a woman standing against a tree-trunk and holding a small animal in her arms. Dutch; late seventeenth or early eighteenth century. 5584–1859

L. $3\frac{1}{4}$ in. (8·5 cm.).
Phot. 13065.

HANDLE OF A KNIFE OR FORK. A naked figure of a woman standing against a tree-trunk, her left arm raised to her breast. Dutch; late seventeenth or early eighteenth century. 5580–1859

L. $3\frac{3}{8}$ in. (8·5 cm.).
Phot. 13065.

GRAVOIR with a penknife attached. The handle formed by a naked figure of a woman. Dutch; late seventeenth or early eighteenth century. 5602–1859

L. 14 in. (36 cm.).
Phot. 13066. See note to No. 286–1867, p. 50.

HANDLE OF A CANE. A standing figure of a woman in doublet and breeches, holding a fan. Dutch or Flemish; seventeenth to eighteenth century. 4714–1859

L. $4\frac{3}{4}$ in. (12 cm.).
Acquired from the Museum of the Collegio Romano, Rome. Phot. 54662.

A SHEPHERD (from a Nativity group); he kneels holding a staff in his left hand. Statuette in ivory. Flemish or German; seventeenth century (?) A 1068–1910

H. 2 in. (5 cm.).
Murray Bequest.

PORTRAIT OF A MAN with long waving hair. Medallion in ivory. Dutch or Flemish; seventeenth century. 368–1864

Diam. $1\frac{1}{2}$ in. (4 cm.).
Acquired in Paris. Phot. 60041. Plate LXXII.

SNUFF-BOX; the lid carved with a representation of the sacrifice of Isaac; on the bottom a coat of arms said to be that of Baduley, with mantling (unfinished), and a rose with two branches. Dutch (or German?); seventeenth century. 1637–1903

Diam. $3\frac{3}{8}$ in. (8·5 cm.).
Given by Miss Anna Newton.

BOX; cylindric, bearing in relief under low canopies the Seven Cardinal Virtues. The bottom of the box (shown separately) is made of a thin medallion of ivory with a portrait of Pope Innocent XI, Pope from 1676 to 1688. Flemish (or Italian?); seventeenth century. 289–1867

H. 4 in., Diam. $2\frac{3}{4}$ in. (10×7 cm.).
From the Webb Collection. Phot. 54391.
W. Maskell, p. 117.
On the bottom is written, in ink, Der cabinet de Mr. dr Bruges.
The portrait of Pope Innocent XI, taken from a medal, has been turned on the lathe.

BOX, OR BONBONNIÈRE; on the lid Hercules, reposing after his labours, crowned by Victory, holding a wreath in his left hand; on the left is the Hydra. French or Flemish; early eighteenth century. 279–1856

L. $3\frac{1}{2}$ in., W. $2\frac{3}{4}$ in. (9×7 cm.).
Acquired in Paris.

CHRIST ON THE CROSS; gazing upwards, the head leaning towards the right shoulder. Figure in ivory on a cross of later date in ebonised wood. French or German; eighteenth century. 362–1901

Figure, H. $17\frac{3}{4}$ in. (45·5 cm.).
Bequeathed by J. Wilson, Esq. Phot. 60696. Plate LXVIII.
During the seventeenth and eighteenth centuries a very considerable number of ivory crucifix figures were carved in Europe but except in the case of the work of a few individual artists it is almost impossible to distinguish between the carvings produced in France, Germany, or the Netherlands.

CHRIST ON THE CROSS; gazing upwards, His head leaning towards the right shoulder. Figure in ivory on a walnut and ebonised wood cross of later date. French or German; eighteenth century. A 73–1920

H. (of figure) $12\frac{7}{8}$ in. (33 cm.).
Given by J. C. E. Bridges, Esq.

CHRIST ON THE CROSS; the head turned towards the right shoulder. Ivory figure on a modern cross. French or German; eighteenth century.

H. (of the figure) 11½ in. (29·5 cm.). Some of the fingers are broken off. 1144–1893
Presented by Captain C. Waldo-Sibthorp.

CHRIST ON THE CROSS; gazing upwards, the head leaning towards the right shoulder. Figure in ivory on a modern cross. French or German; eighteenth century. 449–1895

H. (of the figure) 12 in. (30·5 cm.). The two first fingers of the left hand are broken off.
Bequeathed by John Absolon, Esq., R.I.

CHRIST ON THE CROSS; the head leaning forward towards the right shoulder. Ivory figure from a crucifix. Probably French; eighteenth century. A 1078–1910

H. 6½ in. (16·5 cm.). There is a hole in the head for the attachment of a nimbus.
Murray Bequest.

CHRIST ON THE CROSS. Ivory figure from a crucifix. The head leaning on the left shoulder. Probably French; eighteenth century.

H. 3¼ in. (8·5 cm.). Both arms missing. 1091–1910
Murray Bequest.

CHRIST ON THE CROSS, His head leaning towards His right shoulder. Bone. French; seventeenth century. A 11–1921

H. 3½ in. (9 cm.). The arms missing and the legs broken away.
Acquired in London with A 12 and 13–1921.

CHRIST ON THE CROSS. His head, wearing a twisted crown, leans towards His left shoulder. Bone. French; seventeenth century.

H. 3⅜ in. (8·5 cm.). The arms and legs missing. A 12–1921
Acquired with A 11 and 13–1921.

CHRIST ON THE CROSS. His head, wearing a twisted crown, leans towards His left shoulder. Bone. French; seventeenth century.

H. 6 in. (15·5 cm.). The arms missing. A 13–1921
Acquired with A 11 and 12–1921.

ST. ANNE TEACHING THE VIRGIN. St. Anne seated on a bench holding a scroll instructs the Virgin who sits beside her with hands clasped. Group in ivory. French; seventeenth century. A 44–1923

H. 2⅝ in., W. 1½ in. (6·5×4 cm.).
Alfred Williams Hearn Gift.

HANDLE OF A FAN; decorated with half-length nude female figures and Renaissance ornament. Probably French; seventeenth century. A 578–1910

H. $6\frac{3}{4}$ in. (17·5 cm.).
Salting Bequest.

PART OF THE HANDLE OF A FAN; decorated with Renaissance arabesque ornament, and surmounted by the half-length figure of a woman. Probably French; seventeenth century. 4713–1859

$3\frac{7}{8}$ in. by $3\frac{1}{4}$ in. (10×8·5 cm.).
Acquired from the Museum of the Collegio Romano.
W. Maskell, p. 21.

LOUIS THE XIV in profile facing to the right, draped round the shoulders with a mantle; on the long curling hair is a wreath. Oval relief in ivory. French; second half of the seventeenth century. 382–1872

H. $4\frac{1}{16}$ in., W. $3\frac{1}{4}$ in. (10×8·5 cm.).
Acquired in London. Phot. 60471. Plate LXXIII.
A rather similar portrait, belonging to the Duke of Northumberland, was shown at the Burlington Fine Arts Club, 1923 (*Catalogue of an Exhibition of Carvings in Ivory*, No. 230). A relief in the British Museum (*Catalogue*, No. 476) may also be compared.

ULDRIC FRID. GULDENLEW. Portrait in profile facing to the right, with a long curling wig, wearing the Order of the Elephant over a cuirass draped with a mantle fastened on the right shoulder. Medallion in ivory. Signed I.C. and dated 1693. By Jean Cavalier. French. A 4–1928

Diam. 4 in. (10 cm.).
Acquired in London. Phot. 59783. Plate LXXIII.
Very little is known of the life of Cavalier. He seems to have been working in Germany, in Bavaria and Brunswick, from about 1683 to 1690 in which year he was in London. Between 1693 and 1697 we find mention of him in Copenhagen and Stockholm and he appears to have died during a voyage in Persia in 1698 or 1699. (See *Jean Cavalier*, by Arvid Julius, 1926. C. Scherer, in Thieme, *Allgemeines Lexikon*, VI). As far as is known his work is entirely confined to portrait medallions in low relief, of which this is a particularly fine example.
Ulrich Friedrich Guldenlöwe, Graf zu Laurwig und Jarlsberg, Edelherr zu Herzhorn und Herr auf Callöe, Statthalter in Norway (born 1638; died 1704) is mentioned in the list of Knights of the Order of the Elephant given by J. H. F. Berlien (*Der Elephanten Order*, 1846, p. 71, No. 113). Another ivory medallion portrait of Guldenlew, without the signature, and varying in details of costume, is in the Castle of Rosenborg at Copenhagen (Julius, *op. cit.*, No. 15, p. 131).

PHILIP of Bourbon, Duke of Anjou (1683–1746); King of Spain, 1700–1724. Portrait relief in profile, with a long curling wig, wearing the orders of the Fleece and the Saint Esprit over a cuirass draped with a mantle. Probably French; early eighteenth century. A 44–1928

H. $3\frac{1}{8}$ in. (8 cm.).
Acquired in London. Phot. 60580. PLATE LXXIII.
A portrait of an unidentified nobleman in the National Museum at Munich is very similar in style (Berliner, *Katalog*, No. 458).

HANDLES OF A KNIFE AND FORK. Mars and Venus (?). Probably French (Dieppe); seventeenth to eighteenth century.

94 and 94a–1870

L. $5\frac{1}{2}$ in. (14 cm.). A statuette of Louis XIV in fancy dress in the Museum at Dieppe is very similar in style (Milet, *Ivoires et Ivoiriers de Dieppe*, 1906, p. 9). Phot. 13065.

SUMMER. A draped female figure holding a basket of flowers. On an ivory and wood base. French (Dieppe); eighteenth century. A 2–1928

H. (with base) $4\frac{7}{8}$ in. (12·5 cm.).
Given by Mrs. Greg.
For similar figures see A. Milet, *Ivoires et Ivoiriers de Dieppe*, 1906, figs. pp. 6, 7

AUTUMN. A figure of a man leaning against a trunk holding a wine cup. On an ivory and wood base. French (Dieppe); eighteenth century. A 3–1928

H. (with base) $4\frac{7}{8}$ in. (12·5 cm.).
Given by Mrs. Greg.
A companion piece to the above.

URN AND COVER. Round the body of the base is a scrolled band of conventional foliage and flowers in relief; the lower part, which tapers to the moulded foot, is scalloped. The cover is carved with spiral scallops and is surmounted by a silver acorn. The handles are probably additions. Probably French (Dieppe); early eighteenth century. A 32–1917

H. 11 in. (28 cm.).
Bequeathed by H. L. Florence, Esq.
See *Review of the Principal Acquisitions*, 1917, p. 6.

SNUFF RASP; carved in the form of a French lawyer of the period; on the right forearm is a document inscribed APOINTE/MENTOR/DINATRE. French; early eighteenth century. 1421–1902

H. $6\frac{5}{8}$ in. (17 cm.).
Given by J. H. Fitzhenry, Esq. Phot. 60472. PLATE LXX.
These rasps, which were in use from about the end of the seventeenth to the middle of the eighteenth century, were used to grate tobacco to make snuff and were called rapps (*rapes à tabac*); there are numerous examples in most large collections. A large number were produced at Dieppe.
This example is illustrated (p. 386) among others by H. Navard (*Revue de l'Art*, XXXII (1912)), but his suggestion that it represents an English solicitor (p. 389) seems to be without foundation. A similar example is in the Musée de Cluny. See also A. Maskell, *Ivories*, p. 302. A. Milet, *Ivoires et Ivoiriers de Dieppe*, 1906, p. 8. W. Turner in the *Connoisseur*, XXXII (1912), pp. 30 ff.

SNUFF RASP; in the form of a lady in Oriental costume. The metal grater is missing. The lady is dressed in a long, loose-sleeved robe, the skirt of which, caught up in her right hand, shows a figured underskirt. On her head is a high turban from which a veil falls behind. French; early eighteenth century. 1424–1902

H. $7\frac{5}{16}$ in. (18·5 cm.).
Presented by J. H. Fitzhenry, Esq. Phot. 60472. PLATE LXX.

SNUFF RASP; carved in the form of a lady in Oriental costume. French; early eighteenth century. 4251–1857

H. $7\frac{1}{4}$ in. (18·5 cm.).
Similar to No. 1424–1902.
Acquired in London. Phot. 5889.

SNUFF RASP. Venus instructing Cupid beneath a tree on which hangs a curtain. Fruit, leaves, and shell ornament are carved below, and on the cover at the back. French; early eighteenth century. 121–1896

H. $8\frac{5}{8}$ in. (22 cm.).
Acquired in London.

SNUFF RASP. Carved with a figure of Venus seated and attended by two Cupids. On the cover is carved a basket of leaves, flowers, and fruit, supported on a scallop shell. French; early eighteenth century.

H. $8\frac{1}{2}$ in. (21·5 cm.). 1425–1902
Presented by J. H. Fitzhenry, Esq. Phot. 60473. PLATE LXX.

SNUFF RASP WITH COVER. Cupid stands between two serpents, and holds in his left hand a dove; above is a basket of fruit. On the cover a peacock stands between an open and a closed flower. Above is a human face with rays representing the sun. The metal grater is missing. French; early eighteenth century. 1422, 1422a–1902

H. $7\frac{7}{8}$ in. (20 cm.).
Presented by J. H. Fitzhenry, Esq.
Illustrated, H. Navard, *La Revue de l'Art*, XXXII (1912), p. 388.

SNUFF RASP; carved with a figure of Hercules draped in the skin of the Nemean lion, slaying the Hydra which rears itself up on the left. Above this is a rosette between two monsters composed of an eagle's head joined to a dolphin's tail—below is a design of a scallop shell, a vase of fruit, and scrolling acanthus leaves. French; early eighteenth century.

H. $6\frac{5}{8}$ in. (17 cm.). 1426–1902
Presented by J. H. Fitzhenry, Esq.

SNUFF RASP; carved with the Judgment of Solomon. The cover opens on a brass swivel to disclose the grater. French; early eighteenth century. A 60–1923

H. 6¼ in. (16 cm.).
Alfred Williams Hearn Gift. Phot. 60473. PLATE LXX.

SNUFF RASP. The cover opens on an ivory swivel and is carved on one side with a rococo design surrounding a panel with a naked figure of Diana, on the other with a similar panel with Flora. French; early eighteenth century. A 61–1923

H. 7¾ in. (20 cm.).
Alfred Williams Hearn Gift.

SNUFF RASP. The cover is carved with an oval medallion of Jove. Below, a basket of flowers; above, a device of cornucopias, etc. At the back the grater and wooden snuff-box. French; eighteenth century.

H. 8 in. (20·5 cm.). A 62–1923
Alfred Williams Hearn Gift.

SNUFF BOX; on the lid is a representation of the Forge of Vulcan; below are arabesques. French (?); first half of the eighteenth century.

L. 2½ in., W. 1¾ in. (6·5 × 4·5 cm.). A 1075–1910
Murray Bequest.

COVER OF A SNUFF BOX. Psyche kneeling before Venus (?) who is seated in a chair holding a wand (?) in her right hand; in the background two trees. Moulded border with shells at the corners. Relief in ivory. French; eighteenth century. A 2–1920

H. 2⅛ in., W. 3⅛ in. (5·5 × 8 cm.).
Joicey Bequest.

SHUTTLE; elliptical; carved on one side with Neptune riding a sea-horse, a mermaid, and a boat with sail set; on the other side Cupid shooting an arrow and Abundance with a cornucopia. Both sides are surrounded by rococo borders. French; eighteenth century. 749–1892

L. 6 in., W. 2 in. (15·5 × 5 cm.).
Acquired in Oxford.

SET OF WRITING TABLETS; in ivory, the cover with pierced panels of Chinese scenes, on a background of pink paper. The cover opens on a brass swivel; inside are six ivory tablets with pierced floral borders. French (Dieppe); eighteenth century. A 58–1923

H. 3⅞ in., W. 2⅛ in. (10 × 5·5 cm.).
Alfred Williams Hearn Gift.

BODKIN CASE. Pierced ivory, with figures of shepherds and shepherdesses amid foliage ; with screw-top cover. French (Dieppe) ; late eighteenth century. A 63–1923

H. $2\frac{7}{8}$ in. (7·5 cm.).
Alfred Williams Hearn Gift.

BOX ; with engraved subjects in fine outline, slightly shadowed in parts. The subjects are : 1. Samson carrying the gates of Gaza. 2. A grotesque hog churning in a tub. 3. A lady in a garden. 4. A man playing on a bagpipe. 5. The two spies carrying the grapes back from the promised land. 6. A man beating on a drum and playing on a clarionet. French (or Flemish) ; sixteenth century. 1637–1856

H. $1\frac{1}{4}$ in., L. $6\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. (3 × 16·5 × 4 cm.).
Acquired in Paris.
W. Maskell, p. 8.
It has been suggested that the box itself is of an earlier date, the engravings being added in the sixteenth century.

FOLDING COMPASS AND DIAL of engraved ivory ; there is an hour-dial under the compass needle which has to be adjusted for the time of year by turning the plate at the back of the instrument ; the latter being then turned so that the shadow of the open lid falls exactly on the box, the point of the needle indicates the time. The lid itself serves as an equatorial dial when opened to the proper angle, and a movable style (missing) is fixed in the hole in its centre. A horizontal dial is formed by means of a string gnomon and hour-marks, placed round the compass. The hour lines for a polar dial are engraved on the lid as well as the circle of hours. Inscribed 'Fait par Gabriel Bloud À Dieppe.' French ; seventeenth century. 48–1894

H. 4 in., W. $3\frac{9}{16}$ in. (10 × 8 cm.).
Acquired in London. Phot. 49970.
Gabriel Bloud is mentioned as a maker of dials in the *Rôle général des convertis de* 1686 (Milet, *Ivoires et Ivoiriers de Dieppe*, 1906, p. 13). Several similar dials are illustrated by A. E. Earle, *Sundials*, 1902, pp. 144 ff. For portable dials in general see Lewis Evans in *The Book of Sundials*, by Mrs. A. Gatty, 1900, pp. 185 ff.

FOLDING COMPASS AND DIAL ; the exterior is engraved with a dial ; the interior, with another dial with silver circular pointer, is fitted with a compass, glass and inside complete, at the back of which is a table of latitudes in coloured paper. French ; late seventeenth century.

H. $2\frac{3}{8}$ in., W. 2 in. (6 × 5 cm.). A 50–1923
Alfred Williams Hearn Gift.

FOLDING COMPASS AND DIAL; the exterior is engraved with a dial, and on the back, where the dial has been lost, a pierced medallion with a shepherdess and attendant swains has been inserted; this is broken in two pieces and has had a new piece added to the bottom. The interior is fitted with a silver dial, with circular pointer, and a compass, the glass and needle of which are missing; at the back is a table of latitudes. French; late seventeenth century (the medallion of later date).

H. $3\frac{5}{8}$ in., W. $3\frac{1}{4}$ in. (9×8·5 cm.). A 51–1923
Alfred Williams Hearn Gift.

FOLDING COMPASS AND DIAL; the exterior is engraved with a dial and calendar, inscribed the words 'Fait par Henri Robert Marseille.' The interior is fitted with a steel dial and calendar with circular pointer and a compass, with glass and needle complete, at the back of which is a table of latitudes in coloured paper; on the front the arms of the Marquis de Montigny. French; eighteenth century. A 53–1923

H. $4\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. (11×9 cm.).
Alfred Williams Hearn Gift. Phot. 60023.

FOLDING COMPASS AND DIAL; ivory, engraved in black, with brass fittings. The outside is fitted with a dial of rococo form in pewter, mounted on purple silk; at the back is engraved a dial. The interior is fitted with a dial in pewter with circular pointer, and a compass, the glass and needle of which are missing; at the back is a table of latitudes in paper, printed in black. French; eighteenth century. A 52–1923

H. $3\frac{1}{2}$ in., W. 3 in. (9×7·5 cm.).
Alfred Williams Hearn Gift.

COMB; ivory decorated with a crown and scroll ornamentation in minute silver piqué and horn. Probably French; seventeenth or early eighteenth century. 5606–1859

L. 5 in., W. $3\frac{1}{2}$ in. (13×9 cm.).
Acquired from the Soulages Collection (J. C. Robinson, *Catalogue of the Soulages Collection*, Manchester Ed., 1857, No. 286). Phot. 14600.
F. Winter, *Die Kämme aller Zeiten*, 1906, Pl. 41, No. 127.
On this form of decoration, which was chiefly practised in France and England, see H. C. Dent, *Piqué*, 1923. Compare Nos. 5608, 5609–1859. There are numerous examples of knife and fork handles and snuff-boxes decorated with piqué in the Department of Metalwork.

STAY OR 'BUSK' BONE; decorated with conventional foliage scrolls in silver piqué and horn. Probably French; seventeenth or early eighteenth century. 5609–1859

L. 16 in. (41 cm.).
Acquired from the Soulages Collection (J. C. Robinson, *Catalogue of the Soulages Collection*, Manchester Ed., 1857, No. 288). Exhibited at Manchester, 1857.
On stay busks see articles in the *Connoisseur*, LV (1919), pp. 74 ff.; LXVIII (1924), pp. 191 ff. In the *Reliquary*, July 1903, pp. 166 ff.

STAY OR 'BUSK' BONE; decorated with ornament similar to No. 5609–1859. Probably French; seventeenth or early eighteenth century. 5608–1859

L. 14 in. (36 cm.).
Acquired from the Soulages Collection (J. C. Robinson, *Catalogue of the Soulages Collection*, Manchester Ed., 1857, No. 289). Exhibited at Manchester, 1857.

ENGLISH

ANNE CHURCHILL, Countess of Sunderland. Bust in ivory. Signed on the back D.L.M. By David Le Marchand (1674–1726). English; late seventeenth or early eighteenth century. A 67–1926

H. 5 in. (13 cm.).
Bequeathed by Lieut.-Colonel G. B. Croft Lyons, F.S.A. Phot. 55834. Plate LXXII.
Exhibited at the Burlington Fine Arts Club, 1923 (*Catalogue*, No. 219, Pl. LII). *Review of the Principal Acquisitions*, 1926, p. 5. M. H. Longhurst, *English Ivories*, 1926, No. LXXVI, Pl. 53; pp. 59, 113.
David Le Marchand belonged to a numerous family of Dieppe artists, most of whom were painters, but almost all his work seems to have been done in England, or at any rate all his portrait models appear to have been English (see A. Milet, *Ivoires et Ivoiriers de Dieppe*, 1906, p. 16). Very little of his work is dated; the bust of Sir Isaac Newton in the British Museum, dated 1718, and the relief of John Flamsteed, first Astronomer Royal, at the Royal Observatory at Greenwich (dated 1719) being exceptions. This bust, which appears to be that of quite a young woman, must be rather earlier, at latest at the end of the seventeenth century. Le Marchand seems to have worked chiefly from life, and it is therefore probable that the bust was carved in this country. There is no record when he came to England, but he must have come over while still in the early twenties. A large proportion of his work is still in the country. A very similar bust is in the possession of Lord Spencer.

VENUS AND CUPID. Cupid stands on the right of Venus who holds a drapery against her left thigh. Statuette in ivory. Signed on the back of the base, D. Le Marchand, Scul. By David Le Marchand (1674–1726). English; late seventeenth or early eighteenth century. A 69–1926

H. 13 in. (33·5 cm.).
Acquired in London. Phot. 57767, 57768. Plate LXXI.
Review of the Principal Acquisitions, 1926, p. 5, Pl. 4. *Burlington Magazine*, LIII (1928), p. 249, Pl. 1, C.D. See note to the previous number. Le Marchand has, until recently, been known only as a portraitist, and this and a group of Time and Opportunity (now on loan to the Museum) are the only, so far recognised, subject groups by him.

GEORGE II (1727–1760; born 1683) in a richly decorated cuirass with lion mask on the left shoulder and a fur mantle over the right; he wears the Ribbon and Star of the Garter; on his head is a crown of laurel. Oval relief in ivory. Probably by Van der Hagen. English; eighteenth century. A 78–1923

H. $5\frac{3}{8}$ in., W. $3\frac{7}{8}$ in. (13·5 × 10 cm.).
From the Rosenheim Collection (Sale, Sotheby's, 1923, No. 304). Phot. 52604. PLATE LXXIII.
M. H. Longhurst, *English Ivories*, 1926, No. LXXX, Pl. 54; pp. 61, 115.
This relief is derived, with slight alterations in the draperies, from the same model as a bust in ivory of George II which was shown at the Burlington Fine Arts Club (*Catalogue of an Exhibition of Carvings in Ivory*, 1923, No. 218). This is apparently copied from an example in marble at Windsor by Rysbrack (1693–1770), and both ivories may be by his pupil Van der Hagen, who, according to Walpole (*Anecdotes*, 1771, IV, p. 98), carved heads in ivory (see also A. Graves, *The Society of Artists*, 1760–1791 (1907)) under Van der Hagen.

THE FOLLOWING NUMBER IS IN THE DEPARTMENT OF WOODWORK

HANGING CABINET of kingwood with statuettes and reliefs in ivory. Made in 1743 for Horace Walpole. W 52–1925

On the pediment are three statuettes of Palladio, 'Il Fiammingo,' and Inigo Jones, described by Walpole as being by Verskovis (or Vescovers) after models by Rysbrack. The Cupid holding the Walpole arms is also probably after Rysbrack, the design being closely in his style. On the doors are a number of small ivory medallions and reliefs mainly copied from, or based on, classical gems. These are probably Italian work of the early eighteenth century. Two of the reliefs, Judith with the head of Holofernes and 'a lady half-length' were erroneously described by Walpole as being by Grinling Gibbons; the first is probably Italian, late seventeenth-century work, and the second Italian or French of a slightly later date.
Phot. 55592, 56045, 56046, 56047.
Burlington Magazine, XLVII (1926), pp. 98 ff.

SCANDINAVIAN

POWDER FLASK. Pear-shaped with ivory stopper attached by a chain. Four kings are represented on the sides. Ivory mounted in silver. Danish; seventeenth century. A 579–1910

H. $4\frac{5}{8}$ in. (12 cm.).
Salting Bequest. Exhibited at the Burlington Fine Arts Club in 1879, No. 403.
The kings, according to an old label found inside the flask, may perhaps be identified as Christian IV (d. 1649), Magnus Olaffsen (d. 1103), Hakon Hakonsen (? Hakon IV, d. 1263), and Olaf Trygrassen (d. 1000).

CEREMONIAL STAFF; carved with the arms of Denmark and Norway united; surrounded with the collar of the Order of the Elephant supported by two men. Various shields with Norwegian names—the name 'Dannemarck,' the initials C.V. (Christian V, 1670–1699), and the date 1670. The head is from the upper part of an ox *tibia*, the shaft of a narwhal's 'horn,' the point is of walrus ivory with an intermediate piece of elephant ivory. Scandinavian; seventeenth century. 475–1905

L. 4 ft. 7 in. (140 cm.).
Presented by F. Jessel, Esq.

GERMAN

MIRROR CASE. David's message to Bathsheba; the king looks from a window in the background. The border is decorated with vine scrolls. The background is hatched. German; early sixteenth century. 2148–1855

Diam. $5\frac{1}{8}$ in. (13 cm.). The border and the central panel are carved from two separate pieces of ivory.
Acquired from the Bernal Collection. Phot. 60037. Plate LXXV.
W. Maskell, p. 6. Koechlin, I, p. 414.
A mirror case with same subjects is in the Musée de Cluny (Koechlin, Pl. CLXXX); another, very similar in style, in the British Museum (Dalton, *Catalogue*, No. 492) may also be compared. Other examples are in the Museo Civico at Turin and at Maihingen in Germany; the combs, Nos. 469–1869, 2143–1855, belong to the same group of ivories. The authenticity of the whole group has been suspected though apparently without any reasonable grounds (see Dalton, *Catalogue*, p. 158).

COMB. On the one side David's message to Bathsheba; on the other the Judgment of Paris (or the Legend of the King of Mercia). At either end is a panel with a foliage scroll. The background is hatched. German; beginning of the sixteenth century. 468–1869

L. $6\frac{1}{2}$ in., W. $4\frac{3}{4}$ in. (16·5 × 12 cm.).
Acquired in London. Phot. 60033, 60034. Plate LXXIV.
W. Maskell, p. 127. Koechlin, I, p. 430.
The style of this piece is unusually careful. It has been suggested that this representation of Paris, as an armed recumbent knight instead of a shepherd, is the result of a confusion of the story with that of the King of Mercia and the three daughters of Guillaume d'Albanac. See Durrieu in *Fond. Piot., Mon. et Mem.*, XXIV (1920), pp. 163 ff. It is, however, possible that this form of the Paris legend is an early mediæval form and is itself the prototype of the Mercia representation. This treatment occurs most frequently in German art, though it is also seen on an Italian maiolica group in the Department of Ceramics representing a sleeping knight (551–1864), in a French illuminated Book of Hours of the fifteenth century and elsewhere.

COMB. On the one side David's message to Bathsheba; on the other the Judgment of Paris (or the Legend of the King of Mercia). At either end is a panel with boys holding shields and conventionalised foliage. Hatched background. German; beginning of the sixteenth century.

L. $5\frac{3}{4}$ in., W. $5\frac{1}{4}$ in. (14·5 × 13·5 cm.). 2143–1855
Acquired from the Bernal Collection (No. 1618). Phot. 60035, 60036. Plate LXXIV.
W. Maskell, p. 5. F. Winter, *Die Kämme aller Zeiten*, 1907, No. 121, Pl. 41. Koechlin, I, p. 430.
A very similar comb in the Louvre (Molinier, *Catalogue*, No. 157; Koechlin, III, Pl. CXCIV) with the same subjects may be compared.

POWDER FLASK; carved in relief with Adam and Eve on either side of the tree of Life. Behind the root of the tree is the figure of a stag; at the top is a coat of arms with the letters I.Z.W. The back is plain. Stag's horn; the background gilded, the mounts silver gilt. South German; sixteenth century. 234–1854

$10\frac{1}{2}$ in. by $4\frac{1}{2}$ in. (27 × 11·5 cm.).
Acquired in London. Phot. 53452. Plate LXXV.
The figures of Adam and Eve are derived from an engraving after Dürer.
The quartered arms, accompanied by the initials I.Z.W., are probably those of a member of the zu Welsperg family, of the Tyrol (quarterly argent and sable). The eagle displayed near the bottom is also probably that of the Tyrol.

CASKET of ivory and bone with contemporary metal mounts; a silver coin of Hermann V von Wied, Archbishop and Elector of Cologne (1515–1547) has been inserted in the front of the lock. German; sixteenth century. 4476–1858

H. 3 in., L. $4\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. (7·5 × 11·5 × 6·5 cm.).
Acquired in Paris.

CHESS-PIECE; a knight carrying a battle-axe, riding upon a horse also armed and caparisoned. German; sixteenth century. 2998–1856

H. $2\frac{3}{4}$ in., W. 2 in. (7 × 5 cm.).
Acquired in Paris. Phot. 53450. Plate LXXV.
W. Maskell, p. 11. A similar piece is in the British Museum (Dalton, *Catalogue*, No. 494).

HALF OF A BOOK-COVER ? (or a cover of a set of writing tablets ?). Christ seated on the right accepts a cup offered by a standing figure in trunk hose and slashed sleeves; behind stand a man and a woman, the woman carrying a flagon; above are the words '*De disti mihi bibere*.' The subject is enclosed in a circle, above and below which are allegorical figures. On the back are two pendant busts of a man and a woman in a border of arabesques. German; second half of the sixteenth century. 620–1854

H. $3\frac{7}{8}$ in., W. $2\frac{1}{2}$ in. (10×6·5 cm.). Two holes pierced near the top suggest that this relief may have served as the cover of a set of writing tablets.
Acquired in London. Said to have been formerly in the Collection of the Duke of Buckingham.
W. Maskell, p. 2.

HUNTING HORN, decorated with bands of hunting and other subjects among conventional foliage scrolls separated by narrow lines. Among the scenes are St. Christopher carrying the Child Christ; armed men attacking a dragon; lovers and animals emerging from caves in the rocks; a wolf devouring a sheep and other similar subjects. Ivory with silver mounts. German; sixteenth century. 7954–1862

L. 26 in. (66·5 cm.).
Acquired from the Soltikoff Collection, Sale 1861, No. 377). Phot. 4700, 34872. Fig. 6.
W. Maskell, p. 36. A. Maskell, *Ivories*, Pl. LI, 21, p. 242.

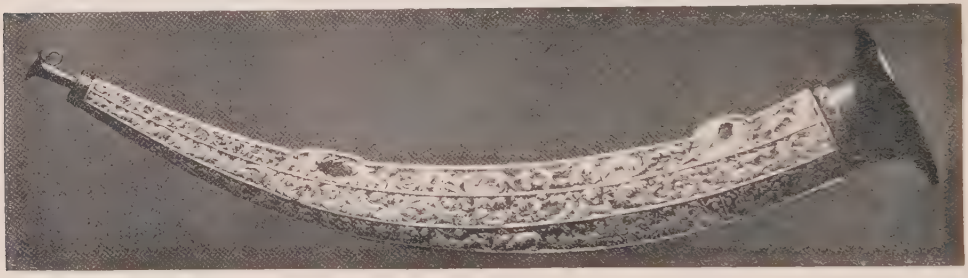

Fig. 6

BOOK-COVERS. Confession and Communion. On the one side a man with a broad band of fur on his robe kneels before a priest seated in a chair; on the other the same man kneels to receive the Host from a standing priest. A crucifix is seen behind. German; end of the sixteenth century. 8–1872

H. $1\frac{7}{8}$ in., W. $1\frac{3}{8}$ in. (5×3·5 cm.).
From the Webb Collection. Phot. 33871.
W. Maskell, p. 145. A. Maskell, *Ivories*, Pl. XL, 2.
The covers are still attached to the book for which they were made, of which the title is *Schoene Trostsprueche fuer die Aengstigen Gewissen*, by M. Vitus Dieterich. The colophon is *Gedrucht zu Erffordt|durch Johann Beck|wohnhafftig zum weissen Schwane unter dem Schillern. Anno* 1597.

STATUETTE in ivory; a skeleton wearing a plumed hat, beating a drum. German; sixteenth or seventeenth century. 2582–1856

H. $9\frac{1}{4}$ in. (23·5 cm.).
Acquired in Paris. Phot. 36255. Plate LXXVI.
W. Maskell, p. 10. F. Parkes Weber, *Aspects of Death and Correlated Aspects of Life*, 1918, p. 63, fig. 6.

BOY WITH A FISH; he holds the fish over his left shoulder with both arms. Statuette in ivory. German (?); seventeenth century.
A 1070–1901

H. of figure, $3\frac{1}{4}$ in. (8·5 cm.).
Murray Bequest.

THE CHILD CHRIST; seated on a rock, naked, holding the cross in both hands. Landscape background with trees. Relief in ivory. Flemish or German; seventeenth century. A 1079–1910

H. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. (9×6·5 cm.).
Murray Bequest.

POWDER FLASK; circular, with a lion and bear hunt; in the centre an escutcheon of arms with crests and mantling. On the back is a turned rosette. German; seventeenth century. 2220–1855

H. 6 in., W. $4\frac{3}{4}$ in. (15·5×12 cm.). The flask has been a good deal broken and repaired.
Acquired from the Bernal Collection.

POWDER FLASK; circular, carved with a hunting scene, and brightly coloured; in the centre are a couple of rabbits. German; seventeenth century. 2161–1855

H. $4\frac{7}{8}$ in., W. $3\frac{3}{4}$ in. (12·5×9·5 cm.). The colour is probably of recent date.
Acquired from the Bernal Collection.
W. Maskell, p. 51.

POWDER FLASK; circular, carved with dogs attacking a boar and a stag. German; seventeenth century. 2199–1855

H. $4\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. (11×9 cm.).
Acquired from the Bernal Collection. Phot. 60504, 61443. PLATE LXXIX.
Several powder flasks of very similar design are in the National Museum at Munich (see Berliner, *Katalog*, Nos. 173, 174, 175, 176, and 241).

CUP AND COVER; turned in eccentric curved mouldings, the stem supported by a naked youthful figure holding a garland of leaves. German; dated 1681. Signed by Fil. Senger, turner to Cosimo III, Grand Duke of Tuscany. 74–1865

H. $12\frac{3}{4}$ in., Greatest Width 5 in. (32·5×13 cm.).
Acquired from the Pourtalès Collection. Phot. 4647. PLATE LXXVI.
Inside the cup is an inscription stating that the figure was turned on the lathe (*anche la figura fatta al torno*). Under the base is the signature FIL· SENGER · TORN · DEL · S · G · D . DI · TOSCANA · INVENT.
A. Maskell, *Ivories*, Pl. LXV, pp. 297, 298. Elaborate turning in ivory was popular in the seventeenth century, especially in Southern Germany; numerous examples may be seen in most

of the larger German Collections and in the Museo Nazionale at Florence. Some examples in the British Museum may be compared (Dalton, *Catalogue*, Nos. 499–502). See also Scherer, *Elfenbeinplastik seit der Renaissance*, 1903, pp. 54 ff.
A full description of the methods of manufacture is given by P. Plumier, *L'Art de Tourner*, 1706, with illustrations of similar cups and vases, Chapter III, p. 17.

CUP AND COVER; of pentagonal shape with eccentric turned mouldings; the stem is an open spiral coil. German; dated 1681. Probably executed by Fil. Senger, turner to Cosimo III, Grand Duke of Tuscany. 75–1865

H. 13½ in., W. 4 in. (34·5 × 10 cm.).
Phot. 4647, 13185.
Inside the cup is the inscription *Princeps* F. MDCLXXXI.
A. Maskell, *Ivories*, Pl. LXV, pp. 297, 298. Apparently by the same hand as the preceding number.

BOX AND COVER; circular, turned ivory, with fluted or scalloped and interlaced patterns. German; seventeenth century. 4424–1858

H. 5 in., Diam. 3¾ in. (13 × 9·5 cm.).
Acquired in Munich. Phot. 4210.
Compare 74–1865, 75–1865.
A small tankard with similar decoration in the Franks Bequest at the British Museum is ascribed to Nuremberg, about 1680.

IVORY TANKARD; carved with mythological subjects; on the lid is Hercules killing the Centaur. Mounted in silver-gilt; the silver marks probably those of Andreas Wickert of Augsburg (1600–1661). By Bernard Straus. German; dated 1651. 4529–1858

H. 19 in. (48·5 cm.).
Formerly in the Collection of Philip Howard, Esq. Corby Castle. Exhibited at Manchester, 1857. Phot. 11008, 29868. PLATE LXXVII.
Signed on the drum *Bernard Straus goldschmid fec.*, and on the underside of the group on the lid ANNO 1651. *Bernard Straus. Goldschmidgesel, Von Marckhdorf am Bodensee, Fecit, A,*

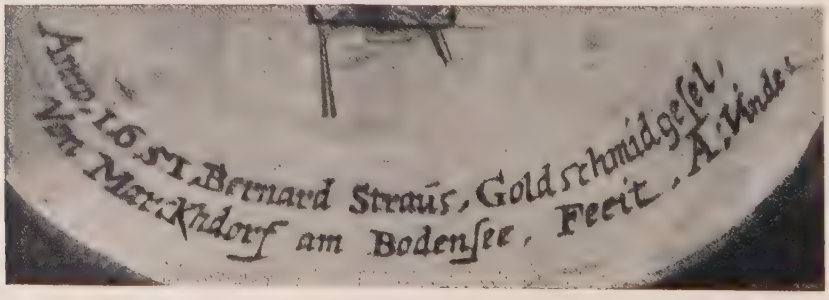

FIG. 7.

Vinde. Waring, *Art Treasures of the United Kingdom*, 1857, Pl. 10. Illustrated Scherer, *Elfenbeinplastik*, p. 49. See also Scherer, *Kunstwanderer* (1920), p. 463.
Very little is known of Bernard Straus, but he seems to have lived at Augsburg for some considerable period in the middle of the seventeenth century, and apparently worked in wood and silver as well as in ivory ; other tankards without mounts, at Vienna and Amsterdam, are signed by him.
Ivory tankards were made in considerable numbers both in Flanders and in Germany during the seventeenth and eighteenth centuries. The influence of Rubens is apparent in the style of much of the carving but the metal mounts are in most cases of German origin.

TANKARD. The ivory drum carved with scenes depicting young Bacchanals ; a kneeling figure of a boy forms the handle of the lid. German (Augsburg ?) ; seventeenth century. Mounted in silver-gilt. The silver marks are those of Wilhelm Schroder of Luneberg. 851–1882

H. $9\frac{7}{8}$ in. (25·5 cm.).
Jones Bequest.
Catalogue of the Jones Collection, Pt. II, 1924, No. 452.

TANKARD. Ivory drum carved in relief with tritons and nereids. German (Augsburg) ; seventeenth century. Mounted in silver-gilt. The silver marks perhaps those of Hans Reinrich Hernig, p. 1696. 852–1882

H. $6\frac{3}{4}$ in. (15·5 cm.).
Jones Bequest.
Catalogue of the Jones Collection, Pt. II, 1924, No. 453.

TANKARD. Ivory drum carved in relief with the triumph of Silenus ; a figure of a seated boy in ivory forms the handle of the lid. German ; seventeenth century. The mounts of silver-gilt are German. 880–1882

H. $10\frac{3}{4}$ in. (27·5 cm.).
Jones Bequest. Phot. 29877. PLATE LXXVII.
This tankard has sometimes been attributed to Fiammingo (1594–1643), but is more likely to be German work of the seventeenth century.
Catalogue of the Jones Collection, Pt. II, 1924, No. 454.

TANKARD ; the drum carved in relief with a youthful Bacchic Procession ; German ; seventeenth to eighteenth century. The silver-gilt mounts German (Augsburg) ; seventeenth to eighteenth century. 207–1874

H. $6\frac{1}{2}$ in. (16·5 cm.).
Acquired from the Webb Collection. Phot. 60475, 60476.

TANKARD ; carved in high relief with groups of boys and horses ; the cover carved with two boys asleep. German ; seventeenth to eighteenth century. The silver-gilt mounts, with an English hall-mark, 1856, are imitated from those of No. 207–1874. 206–1874

H. $5\frac{3}{4}$ in. (14·5 cm.).
Acquired from the Webb Collection. Phot. 60477, 60478.

THE LAMENTATION OVER THE DEAD CHRIST. In the foreground is the figure of Christ lying on a drapery; behind are the Virgin, supported by St. John and St. Joseph of Arimathea, and St. Mary Magdalene with another woman. Relief in ivory. By Adam Lenckhart. South German; first half of the seventeenth century. A 41–1928

H. $3\frac{1}{2}$ in., L. $3\frac{5}{8}$ in. (9×9 cm.).
Acquired in Oxford. Phot. 60506. PLATE LXXIX.
The relief is signed in the lower left-hand corner ADAM LENCKHART. Sc. An important group of the Descent from the Cross, very similar in style and apparently South German work under strong Italian influence, in the National Museum at Stockholm, is ascribed by Dr. Julius (*Jean Cavalier*, 1926, p. 27) to Lenckhart, who appears to have signed in various forms: Lenchart, Lenkhart, or Lenckhardt. The silver mounts of this group may be dated between 1572 and 1635 and it seems probable that it is identical with a carving mentioned, with several others ascribed to Lenckhart, in inventories of 1611 and 1688 (Fleischer, *Fürst Karl Eusebius von Liechtenstein als Bauherr und Kunstsammler*, 1910, pp. 225–226). Other signed ivories by him, two of which are closely similar in style, are in the Metropolitan Museum at New York, one dated 1632.

THE MYSTIC MARRIAGE OF ST. CATHERINE. The Virgin, seated on clouds upheld by an angel, holds the Child who places the ring on the hand of St. Catherine who, wearing a crown and rich garments with pearls, bends forward holding a sword. Below is an angel holding a broken wheel; above, among clouds, are three angels, one of whom holds a wreath over St. Catherine's head. In an elaborate frame of wood overlaid with silver, tortoiseshell, and ivory stained green. South German; late seventeenth or early eighteenth century. A 94–1923

H. (of the relief) $4\frac{1}{2}$ in., W. 3 in. (11·5×7·5 cm.).
H. (of the frame) $11\frac{3}{4}$ in., W. 8 in. (30×20·5 cm.).
Shown at the Burlington Fine Arts Club, 1923 (*Catalogue of an Exhibition of Carvings in Ivory*, No. 203). *Review of the Principal Acquisitions*, 1923, p. 4, fig. 4. Phot. 54966. PLATE LXXVI.
Similar reliefs are in the British Museum (Dalton, *Catalogue*, No. 478) at Munich (Berliner, *Katalog*, No. 529) and in the Museum at Linz. The latter is described as Venetian eighteenth-century work (H. Ubell-Linz, *Ausgewahltewerke der Kleinplastik im Linzer Museum, Kunst und Kunsthandwerke*, XVIII (1915), fig. 8 and p. 479).
A small altarpiece with the Crucifixion belonging to A. T. Lloyd, Esq. (Burlington Fine Arts Club, *Catalogue of an Exhibition of Carvings in Ivory*, 1923, No. 202) is probably of the same school, though it has a distinctly Northern character.

THE AGONY IN THE GARDEN. In the foreground is the kneeling figure of Christ, His arm supported by an angel holding a chalice; above, two angels hold a cross. In a frame similar to the preceding number. South German; seventeenth century. A 93–1923

H. (of the relief) $4\frac{1}{2}$ in., W. 3 in. (11·5×7·5 cm.).
Phot. 54966.
A companion relief to the preceding number. The composition is frequent in Italian art and the carving may be based on a sixteenth to seventeenth-century painting or engraving.

CHRIST AND THE WOMAN OF SAMARIA. Christ is seated by the well to the left; in front is the woman holding a vase; in the wooded landscape are three figures, and in the background some buildings and a range of hills. Relief in ivory. German; seventeenth to eighteenth century. A 160–1922

H. $3\frac{3}{16}$ in., L. $5\frac{3}{4}$ in. (8 × 14·5 cm.).
Given by Victor Ames, Esq.
The relief may be compared with ivories at Berlin (Volbach, *Catalogue*, J.7981).

THE MARTYRDOM OF ST. CATHERINE. In the centre is a scaffold with a broken wheel and an angel descending towards the kneeling Saint: executioners and spectators stand round amazed, and on the right the Emperor Maxentius is enthroned. Pierced relief in ivory. German; seventeenth century. 4717–1859

H. $1\frac{3}{4}$ in., L. 6 in. (4·5 × 15·5 cm.).
Acquired from the Museum of the Collegio Romano.
W. Maskell, p. 21 (described as Italian).
Possibly part of the cresting of a reliquary. A somewhat similar composition appears among the fourteenth-century reliefs of the Life of St. Catherine by Tino di Camaino and his pupils, in white marble on a ground of black marble, in the Church of Santa Chiara at Naples. (Venturi, *Storia*, IV, fig. 214, p. 297).

HANDLE OF A KNIFE OR FORK. Figures of naked boys with fruit. At the top is an amber bead and below a gilt metal mount. German or Italian; seventeenth to eighteenth century. A 1073–1910

L. $3\frac{1}{4}$ in. (8·5 cm.).
Murray Bequest.
Handles of this type are found in most collections and have been traditionally described as Italian though in style there is little to distinguish them from contemporary German work. Two very similar handles in the National Museum at Munich (Berliner, *Katalog*, Nos. 383, 384) are described as German, about 1700.

HANDLE OF A KNIFE OR FORK. Similar to the preceding number. German or Italian; seventeenth to eighteenth century. A 1074–1910

L. $3\frac{1}{4}$ in. (8·5 cm.).
Murray Bequest.

HANDLE OF A KNIFE OR FORK. Three naked children, one supported on the shoulders of the other two. German or Italian; seventeenth to eighteenth century. 5578–1859

L. 3 in. (7·5 cm.).
From the Soulages Collection.
A number of very similar handles are in the National Museum at Munich (Berliner, *Katalog*, Nos. 383, 384, 559, 561, etc.).

HANDLE OF A FORK. Bacchus with a youthful satyr. Probably German; seventeenth to eighteenth century (the metal prongs modern). 1281–1903

L. 7 in. (18 cm.).

KNIFE HANDLE; at the top Hercules is breaking the jaw of the Nemean lion; below is Diana accompanied by her hounds. German; seventeenth century. A 56–1923

L. 5 in. (13 cm.).
Alfred Williams Hearn Gift.

KNIFE AND FORK; the ivory handles carved in high relief with hunting scenes. Probably German; eighteenth century. A 1082, 1082a–1910

Knife, L. $5\frac{1}{2}$ in., Fork, L. $4\frac{3}{4}$ in. (14 cm., 12 cm.).
Murray Bequest.

SPOON; the handle, hinged at the base, formed by a child holding a bunch of fruit supported on the head of another child. Probably German; late seventeenth or early eighteenth century. 7b–1869

L. 6 in. (15·5 cm.).

SPOON; the handle formed of scrolls and bunches of fruit. Probably German; late seventeenth or early eighteenth century. 4864–1858

L. 6 in. (15·5 cm.).

HANDLE OF A KNIFE OR FORK. A naked figure standing against a tree-trunk and holding a sheaf of corn. German or perhaps French; early eighteenth century. 5585–1859

L. 3 in. (7·5 cm.).
From the Soulages Collection. Phot. 13065.

HANDLE. A child standing on a branching tree-trunk. German or perhaps Dutch; seventeenth to eighteenth century. 7472–1861

L. $3\frac{1}{8}$ in. (8 cm.).

HANDLE OF A HUNTING KNIFE; carved in the form of a grotesque horned head with below, on the neck, a medallion with an ox-skull in relief. Ivory. German; seventeenth to eighteenth century. 4712–1859

L. $5\frac{1}{4}$ in. (13·5 cm.).
Acquired from the Museum of the Collegio Romano, Rome.
Two ivory handles of hunting swords, the one carved with groups of figures terminating in the head of a man wearing a helmet, the other formed of groups of superimposed animals, are in the Department of Metalwork (22236–1855; 9039–1863).

HANDLE OF A CANE; along the curve of the top lies the figure of Justice leaning back, and resting her head upon a dragon's head. German; seventeenth to eighteenth century. 4711–1859

L. $4\frac{1}{2}$ in. (11·5 cm.).
Acquired from the Museum of the Collegio Romano, Rome.
A very similar handle is in the Musée de Cluny in Paris. A number of examples in the Berlin Museum (Volbach, *Catalogue*, pp. 95, 96) and at Munich may also be compared.

HANDLE FOR A STICK. Three knights offer a crown to a prince, who sits in a wooded landscape, an owl and a parrot beside him. German; seventeenth to eighteenth century. A 64–1923

L. $3\frac{1}{2}$ in. (9 cm.).
Alfred Williams Hearn Gift.

HANDLE OF A CANE; the curving cross-piece terminating in a cluster of four cherubs, one on top of the other; the two topmost hold a ball between them. German or Flemish; eighteenth century. 205–1874

L. $6\frac{5}{8}$ in. (17 cm.).
Acquired from the Webb Collection.
An ivory group of children in the British Museum may be compared (Dalton, *Catalogue*, No. 483).

KNIFE HANDLE in horn, with full-length standing figures in low relief of Adam and Eve in the Garden; between, coiled about the Tree, is the Serpent, a human body terminating in a tail. North German or Scandinavian; seventeenth to eighteenth century. 1003–1900

L. $3\frac{7}{8}$ in. (10 cm.).
Acquired in London.

HANDLE OF A CANE. A lion attacking a horse at one end; a gryphon's head at the other. The pupils of its eyes are of jet. Morse ivory. Probably German or Scandinavian; seventeenth century (?). 1569–1902

H. $2\frac{1}{8}$ in., L. $4\frac{7}{16}$ in. (5·5 × 11 cm.).
Acquired in Strassburg. Phot. 26561.
The ivory was formerly described as the head of a tau cross and ascribed to a much earlier period. Dr. Goldschmidt (IV, No. 48, Pl. XIII) describes it as possibly English work of the twelfth century.

A WANDERING MUSICIAN, singing, in a felt hat with upturned brim, carrying a hurdy-gurdy under his left arm. The right hand and half the feet are broken away. Statuette in ivory. German; seventeenth to eighteenth century. 264–1879

H. $7\frac{1}{2}$ in. (19 cm.).
Acquired in Spain.

A LADY, seated, holding a silver mirror in her right hand. She is dressed in a long robe bordered with ermine, and wears sandals fastened half-way up the leg. An oval dish of agate is at her feet. The figure is completely coloured and mounted on a flat stand of yellow marble, with a silver rim set with cornelians, agates, etc. Probably German. 7678–1861

H. 6 in., W. of pedestal $4\frac{3}{4}$ in. (15·5 × 12 cm.).
Acquired in Scotland.
The figure suggests the seventeenth century, with mounts of later date; but it is conceivable that the whole may be modern.

ORPHEUS AND EURYDICE (?). Two standing figures of a man and a woman; the latter holds a cloth in her left hand and gazes down at the man. At their feet is a serpent. Group in ivory by Johann Leonhard Baur; signed (under the base) and dated 1716. German; eighteenth century. A 49–1926

Fig. 8

H. $9\frac{1}{2}$ in. (24·5 cm.).
Acquired in London. Formerly in the Bateman Collection.
Phot. 57750, 57751. Plate LXXVIII.
Review of the Principal Acquisitions, 1926, p. 7, Pl. 4.
Burlington Magazine, LIII (1828), p. 249, Pl. 11.
Leonhard Baur (or Bauer) came originally from Worms, married in 1708 in Augsburg and apparently remained there until after 1717. According to another account (Stetten, *Kunst usw. Geschichte der Reichstadt Augsburg*, 1779, I, p. 457) he was born at Augsburg in 1681 and died there in 1760. No ivory carving authenticated by his signature has hitherto been known, though two boxwood reliefs at Wilhelmshohe, near Cassel, signed Johann Leonhard Baur, 1718, have been ascribed to him. This group, perhaps, represents Eurydice pointing out to her husband, Orpheus, the fatal serpent-bite on her foot.

THE JUDGMENT OF SOLOMON. The King is seated on a throne beneath an elaborate canopy with cupids holding crowns among festoons of flowers and arabesque ornament. In the foreground are figures of the executioner, holding the living child, and the dead child lying between the two mothers. Group in ivory and walnut wood on a chequered base of rosewood and satinwood. The eyes inlaid with coloured glass. By Simon Troger (1693 (or 4)–1769). German; eighteenth century. 1009–1873

H. about 4 ft., W. (of the baseboard) 3 ft. 4 in., D. 2 ft. $4\frac{1}{2}$ in. (122 × 101·5 × 73 cm.).
Acquired in London. Phot. 60479, 60480. Plate LXXX.
Simon Troger was born at Abfaltersbach (Pustertal); studied under Nikolaus Moll at Innsbruck between 1723 and 1725 and worked with Andreas Faistenberger in Munich for some years about 1730. His work, all carried out in ivory and wood, is represented in most of the larger German Museums, especially at Munich (Berliner, *Katalog*, Nos. 507–517), but this group is quite the finest and most sumptuous example of his work known.

TWO PEASANTS DANCING. Statuette in ivory and wood. Perhaps by Veit Grauppensberg. South German; middle of the eighteenth century. 4902–1859

H. 13 in., Base 11½ in. by 5⅛ in. (33·5 × 29·5 × 13 cm.).
There are numerous similar figures in the larger German Museums, Dresden, Munich, Nuremberg (Josephi, *Katalog*, Nos. 662, 663), and Berlin (Volbach, *Catalogue*, 1923, Nos. 7783–7789, 7793). A group of carvings in the National Museum at Munich, possibly by the same hand, are ascribed by Dr. Berliner (*Katalog*, Nos. 839 and 582) to Veit Grauppensberg, an artist born in 1698 at Niederhöcking near Landau, who seems to have worked chiefly at Bamberg where he died in 1774. The figure of a quack at Berlin (No. 7788), also closely related in style, is described by Dr. Volbach as being in the style of Johann Pichler, born in the Tyrol about 1700. See also figures ascribed to the school of Simon Troger (d. 1769) in the Museum at Linz (H. Ubell-Linz, *Kunst und Kunsthandwerk*, XVIII (1915), figs., pp. 10 and 479).

JUDITH, with head turned over the left shoulder, holding in her left hand the head of Holofernes. Statuette in ivory; the drapery in carved wood. German; eighteenth century. 45–1870

H. 12⅞ in. (33 cm.).
Acquired in London.
This statuette was formerly described as being in the style of Van Bossuit, but there seems to be no foundation for this ascription; and it more closely resembles the work of Simon Troger (see No. 1009–1875).

PASTORAL STAFF; the crook of rococo scroll work with cherubs on clouds and coat of arms; in the volute a half-length cherub in a mitre; the staff in ebony and ivory. By Joseph Teutschmann, born 1717; died 1787. German; eighteenth century. 2166–1855

L. of head 10¼ in. (26 cm.), W. of head 6½ in. (16·5 cm.), L. (including staff) 6 ft. 4 in. (1 m. 930 mm.).
Acquired from the Bernal Collection (Sale, Christie's, March, 1855, No. 1685). Phot. 46246, 46247. Plate LXXVIII.
Maskell, p. 7.
The principal coat, ensigned with mitre, is that of Theobald Ritlinger, Abbot of the Cistercians of Aldersbach (diocese of Passau), Lower Bavaria; a dove with olive branch, and a rainbow in chief. Below, the arms of the Cistercian Order; a bend (or arched fesse) gobony.
On the reverse side, the arms of Aldersbach; chaussé ployé and a mount of three in base. A crozier of similar design but finer workmanship at Munich is signed J. T. (Berliner, *Katalog*, No. 613). For the ascription to Teutschmann see a monograph on the artist by Josef Blatner.

OUR LADY OF PITY. The Virgin, in robe and mantle, seated in an attitude of grief, her hand upon her breast. German; eighteenth century. 174–1864

H. 3 in. (75 cm.). The right arm is broken, also the left forearm.
Acquired in Paris.

APOLLO, winged, seated on a lion, holding a lyre and a bow; attended by Cupid who plays on the lyre while birds, animals, and reptiles make love. Relief in ivory. German; eighteenth century. 632–1872

H. $4\frac{3}{8}$ in., L. $5\frac{1}{4}$ in. (11 × 13·5 cm.).
Acquired in Frankfort.

SCENT BOTTLE, with screw stopper; carved with a representation of the Destruction of the Children of Niobe. German; eighteenth century. 4716–1859

H. $3\frac{1}{2}$ in. (9 cm.).
Acquired from the Museum of the Collegio Romano, Rome.
A very similar example is in the National Museum at Munich (Berliner, *Katalog*, No. 245).

BOX, carved with a floral design, mounted in silver, and upheld in a hand. German; early eighteenth century. 1328–1872

H. $2\frac{7}{8}$ in. (7·5 cm.).
Acquired in Munich.

BUST of an old bearded man wearing a hat surrounded by a thick garland of leaves. Stag's horn. German; eighteenth century. 303–1864

H. $1\frac{1}{2}$ in. (4 cm.).
Acquired.
A number of similar carvings in the National Museum at Munich are illustrated by Dr. Berliner (*Katalog*, Nos. 605–608, etc.).

SEAL, with armorial device, the handle formed of rococo scrolls. German; eighteenth century. 8530–1863

H. $1\frac{7}{8}$ in. (5 cm.).
On the matrix are the arms of the counts of Lamberg, probably of the lines of Feistritz and Ottenstein, counts of the Holy Roman Empire 1667; Quarterly; 1, 4, barry impaling a plein; 2, 3, or a hound salient, collared. Coronet above.

POWDER FLASK. An ivory tusk carved in low relief with hunting scenes; along the edge are a dragon, a dog, and a hare in the round; the nozzle is in the form of a dragon's head, at the other end is a human head with ram's horns. German; eighteenth century. 263–1886

L. $15\frac{1}{2}$ in. (39·5 cm.).
From the Beresford Hope Collection.

PORTRAIT OF AN ECCLESIASTIC, with short curling hair, wearing bands and a flat ruff over an embroidered robe; suspended from his neck is a jewelled cross. Oval relief in ivory. Probably South German; eighteenth century. A 8–1928

H. $3\frac{7}{8}$ in., W. $2\frac{1}{8}$ in. (10×5·5 cm.).
Given by W. L. Hammond, Esq., in memory of Lieut. R. M. Hammond, R.F.A. Phot. 59783. PLATE LXXII.

LANDSCAPE. Behind is a group of ruined buildings in the classical style with a bridge spanning a waterfall, and in the foreground a group of figures. Relief is in ivory, the background cut away; partly painted at the back. Austrian (Vienna), possibly by the brothers Hess; second half of the eighteenth century. A 110–1920

H. $2\frac{1}{8}$ in. (5·5 cm.).
Given by Sydney Vacher, Esq.
Probably the cover of a snuff-box, made for application on a circular panel. The work is possibly by the same hand as a relief in the Hermitage at Petrograd ascribed to the brothers Hess (Leisching —Brunn; *Kunst und Kunsthandwerk*, XVIII (1915), p. 502, fig. 6; *Staruie Ghodui*, 1915, II, October, p. 25, fig.).
The brothers Sebastian (b. 1733) and Paul Johann Hess were natives of Bamberg, but worked first in Brussels and later in Vienna. A few examples of their work, which is microscopical in scale, are at Vienna. See also the bibliography by Scherer in Thieme, *Allgemeines Lexikon*, XVI, 1923. For other examples of similar work in the National Museum at Munich see Berliner, *Katalog*, Nos. 649–651.

POWDER FLASK; nearly cylindrical, engraved with hunting scenes; the bottom of silver, engraved with the shield of the Holzschuher; on the stopper a rampant lion. German; dated 1543. 631–1872

H. $4\frac{3}{4}$ in., Diam. at bottom $2\frac{1}{16}$ in. (12×5 cm.).
Acquired in Frankfort. Phot. 60021.
The arms are those of the Holzschuher family as augmented by King Emanuel of Portugal, 1503, in favour of Wolfgang Holzschuher, of Nuremberg, after he had conferred upon him the knighthood of the Order of Christ in recognition of his services against the Moors: Quarterly, 1, 4, or a Dutch wooden shoe sable, soled argent and lined gules; 2, 3, azure a moor's head ppr. turbanned argent collared or; over all the couped cross gules, voided argent, of the Order of Christ. Crest: out of a coronet a moor issuant to dexter armless. Wolfgang Holzschuher died in June, 1547, and the entire coat was regranted to all members of the family by the Emperor Charles V in the following September. (J. C. Gatterer, *Historia geneologica dominorum Holzschuherorum*, 1755, pp. 291, 261; Pt. II, 246).

DICE BOX, in engraved bone. Susannah and the Elders. The box is supported on three small gilt pears. German; beginning of the seventeenth century. .2163–1855

H. 8 in., W. 2 in. (20·5×5 cm.).
Acquired from the Bernal Collection (Sale, Christie's, March, 1855, No. 1676). Phot. 60020.

FOLDING COMPASS AND DIAL; the outside is engraved with a dial and a table of latitudes; the interior with various calculating diagrams containing a compass, sunk under glass, the needle of which is missing.

Ivory, engraved and coloured, with brass fittings; with the inscription: NORENBERGE FACIEBAT.ANNO.DOMINI.MDLXII. German; dated 1652. A 46–1923

H. $3\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. (9×5·5 cm.).
Alfred Williams Hearn Gift.
For similar dials see A. E. Earle, *Sundials*, 1902, pp. 144 ff., and Lewis Evans in *The Book of Sundials*, by Mrs. Alfred Gatty, 1900, pp. 185 ff. See also pp. 82, 83.

FOLDING COMPASS AND DIAL; the outside is engraved with a dial, with a circular brass pointer and a mariner's compass; the inside with a table of latitudes, various dials, and the signs of the Zodiac. Ivory, engraved, coloured, and gilded; embellished with a landscape and floral devices, with gilded brass fittings. German; seventeenth century. A 47–1923

H. $4\frac{1}{8}$ in., W. $2\frac{7}{8}$ in. (10·5×7·5 cm.). Alfred Williams Hearn Gift. Phot. 59970.

FOLDING COMPASS AND DIAL; the outside is engraved with a dial, from which the pointer is missing; the interior, with two dials, contains a compass, the glass and needle of which are missing. Ivory and wood, engraved and coloured, with brass fittings. German; seventeenth century. A 49–1923

H. $1\frac{7}{8}$ in., W. $1\frac{1}{4}$ in. (5×3 cm.).
Alfred Williams Hearn Gift.

FOLDING COMPASS AND DIAL; the exterior is engraved with a dial, with a brass circular pointer; the interior, with two dials, is fitted with a compass, with glass and needle complete. Ivory and wood, engraved and coloured, with brass fittings. German; seventeenth century. A 48–1923

H. $1\frac{5}{8}$ in., W. $1\frac{1}{8}$ in. (4×3 cm.).
Alfred Williams Hearn Gift. 59970.

IVORY DIE, with incised figures of men and animals, a stag, a lion, etc. German; seventeenth century. 9085–1863

Diam. 1 in. (2·5 cm.).
Acquired in Hanover. Phot. 5889.

PORTION OF A MEASURING RULE; decorated with silver piqué work and red colour. Probably German; seventeenth century.

L. 6 in. (15·5 cm.). 234–1866
Given by Professor Westwood.
Examples of a similar technique are a box for knives and forks (M 302–1920) and a knife and fork (1193–1864) in the Department of Metalwork.

POWDER HORN; the sides of the horn are formed from the shoulder-blades of a large animal, and are engraved on one side with a stag hunt and on the other with a boar hunt, the engraving filled with a black composition; fittings of iron with a tasselled fringe and belt. German; seventeenth century. A 66–1921

L. 21 in., W. 14 in. (53·5 × 36 cm.).
The subjects are probably taken from a contemporary print. (Exhibited in the Department of Metalwork.)

ITALIAN

THE TRIUMPH OF DIVINITY. A group of saints in front of a triumphal car; among the group are St. Paul, St. Andrew, and St. Bartholomew. North Italian; second half of the fifteenth century (?). 271–1867

H. 4½ in., W. 5½ in. (11·5 × 14 cm.). Strips at the top and bottom are restorations. The surface of the ivory is covered with minute cracks.
From the Webb Collection. Phot. 3782.
W. Maskell, p. 110. D'Esseling et Müntz, *Pétrarque*, 1902, p. 180. This is the right-hand lower portion of a panel forming one of a series illustrating the 'Triumphs of Petrarch.'
A complete series in ivory, from which this and the examples mentioned below are apparently copied with variations, decorated the fronts of two marriage coffers, made for Paola Gonzaga on the occasion of her marriage with Leonhard last Duke of Goerz, in 1477, which are now in the Cathedral at Graz in Styria. (Illus. Graus, *Zwei Reliquien-schreiner im Dom zu Graz*, 1882; Eisler, *Jahrb. der K. K. Zentral Kommission*, N.S. III (1905), Pt. 2, col. 64; Venturi, *Storia*, VII, figs. 151–156, pp. 215 ff.) It is possible that the ivories were carved in Mantua after designs by Mantegna; Dr. Schubring (*Cassoni*, Pls. CXXX, CXXXI, Nos. 578–585) illustrates the Graz cassoni and also (Pl. CXXXII, Nos. 586–591) a series of paintings of the School of Mantegna with six of the Triumphs. There are in this Museum casts (W. 913, 914) of portions of two reliefs from a similar, or possibly the same, series of ivories; the one (the Triumph of Death) was formerly in the collection of Colonel Malcolm of Poltalloch (Sale, Christie's, May, 1913, No. 23); the other (the Triumph of Fame) is in the Louvre (Molinier, *Catalogue*, No. 140); there is also a complete relief of the Triumph of Love in the Museo Nazionale at Florence (Scherer, *Elfenbeinplastik*, fig. 1) and reliefs with the Triumphs of Time and Chastity in the Wyndham Cook Collection. There are too bronze versions of some of the series (cf. the Triumphs of Love and Death in the Louvre). Some doubts have been expressed as to the authenticity of this relief. The strips at the top and bottom are obvious restorations and the appearance of the central piece of ivory does not inspire confidence, neither does the general feebleness of the work.

DIPTYCH. The Annunciation; on the left leaf is the kneeling angel holding a lily, and, in a lunette above, the half-length figure of God the Father. On the right leaf the Virgin stands before a lectern, and in the lunette is the Dove. The figures in bone cut out and mounted on a horn background, in a case of gilded bronze and silver. Italian; last half of the fifteenth century. 4355–1857

H. 7 in., W. $6\frac{3}{4}$ in. (18 × 17·5 cm.).
Acquired in Paris from M. Piot who is said to have obtained it in Venice. Phot. 7822, 54609. Plate LXXXI.
W. Maskell, p. 14.
Italian carvings of the early Renaissance in bone and ivory, other than works of the Embriachi School, are rare ; another diptych with the same subject, almost identical in treatment and similarly mounted, belonging to Lady Ludlow, was shown at the Burlington Fine Arts Club, 1923 (*Catalogue*, No. 177, Pl. XLIII).
This method of mounting carvings in bone and ivory on a horn background seems to be peculiar to Italian work of this period.

ST. SEBASTIAN. The saint is standing, naked except for a loin cloth, bound by his hands to a tree ; his beard is lightly indicated and his hair falls in three rows of curls over his shoulders. Pierced relief in ivory on a horn ground in a frame of ' alla certosina ' marquetry. North Italian ; end of the fifteenth century. 219–1865

H. $9\frac{5}{8}$ in., W. $4\frac{3}{4}$ in. (24·5 × 12 cm.).
From the Webb Collection. Phot. 59373. Plate LXXXII.
W. Maskell, p. 49.
See note to 4355–1857.

A DOMINICAN FRIAR. An elderly man with a long curling beard standing with right leg advanced, wearing the habit of his order. Statuette in ivory. Italian ; first half of the sixteenth century. 210–1867

H. $6\frac{1}{8}$ in. (15·5 cm.). The figure is considerably damaged, both arms being broken away and the ivory split in numerous places.
From the Webb Collection. Phot. 54398. Plate LXXXI.
W. Maskell, p. 80.

THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST. The Virgin holds on her lap the Child who, with the orb in His left hand, extends His right towards the youthful St. John standing at the Virgin's right side. The back is hollowed out. Group in high relief. Italian ; sixteenth century. A 575–1910

H. $5\frac{3}{4}$ in., W. $2\frac{3}{4}$ in. (14·5 × 7 cm.). There is a large hole in the top of the Virgin's head, apparently for fixing a metal crown or nimbus, and another on the top of the orb which was probably surmounted by a cross.
Salting Bequest. Phot. 59374. Plate LXXXVI.

ST. PAUL, standing, wearing a long robe and mantle, leaning on a tall sword and holding a closed book in the left hand. He wears a beard, and his head is tonsured. Statuette in ivory. Italian ; sixteenth century. 214–1867

H. 6 in. (15·5 cm.). The sword, a piece of the base, and the toes of the left foot are restorations. There is a hole on the top of the head for affixing a nimbus.
From the Webb Collection. Formerly in the Fould Collection (Sale, Paris, 1860, No. 1843). Phot. 54408. Plate LXXXI.
W. Maskell, p. 82.

ST. PETER, standing clothed in robe and mantle, holding a book in the left hand and a large key in his right. His head is tonsured. Statuette in ivory. Italian; sixteenth century. 215–1867

H. 6 in. (15·5 cm.).
From the Webb Collection. Formerly in the Fould Collection (Sale, Paris, 1860, No. 1842). Phot. 54408. Plate LXXXI.
W. Maskell, p. 82.
A companion piece to the preceding.

FOUR NAKED BOYS, one of whom is supported on the shoulders of the other three. Group in ivory. Italian; sixteenth century. 13–1872

H. 7 in. (18 cm.). The ivory, of yellowish tone, is covered with vertical cracks.
From the Webb Collection. Phot. 54408. Plate LXXXIV.
W. Maskell, p. 148.
A statuette, similar in style, one boy carrying another boy who is represented on a much smaller scale, was shown at the Burlington Fine Arts Club, 1923 (*Catalogue*, No. 188).
Two similar ivory groups of putti, from the Pitti Palace, are now in the Museo Nazionale at Florence. These are, however, rather different in style and are more closely allied to the work of Fiammingo. Another group, the Infant Christ and St. John, in the National Museum at Munich, shows some resemblance in style. (Berliner, *Katalog*, 1926, No. 164).

A BOY seated wearing a robe, and a mantle falling from the shoulders, looped up to leave his waist bare, holding in one hand a garland of flowers, and offering in the other a scroll. The seat is decorated with conventional foliage. Statuette. Italian; sixteenth century. 12–1872

H. $7\frac{1}{4}$ in., W. 4 in. (18·5 × 10 cm.).
From the Webb Collection. Phot. 59375. Plate LXXXIII.
W. Maskell, p. 148.

POWDER FLASK in stag's horn, carved in relief with a representation of the story of Heliodorus (2 Maccabees, Chap. 3). Italian (?); sixteenth century. 170–1894

H. $11\frac{5}{8}$ in. (29·5 cm.).
From the Cosier Collection (Sale, Christie's, April, 1894, No. 156). Phot. 59679. Plate LXXXIII.
A powder flask in the Wallace Collection with a representation of Hercules and Antæus may be compared. Others similar in style are in the Louvre and in the Musée de l'Armée at the Invalides.

THE VIRGIN AND CHILD. The Virgin stands holding the Child on her left arm while He leans forward to touch her neck and hand. Both are crowned with high ivory crowns. The statuette rests on a base of ivory and wood veneered with alabaster, supported on clouds of mother-o'-pearl; below is a larger pedestal of similar materials. Italian (probably Sicilian); seventeenth century. 984–1907

H. (with base) 8 in. (20·5 cm.).
Acquired in London. Formerly in the Sneyd Collection, Keele Hall. Phot. 60695. PLATE LXXXIV.
This statuette is copied from a fourteenth-century statue of the Virgin and Child in the Church of the Madonna at Trapani in Sicily; a statue which was frequently imitated and which reproduced the Pisan type of the thirteenth century (Venturi, IV, p. 263, fig. 189). There is an almost exactly similar statuette in ivory in the British Museum (Dalton, *Catalogue*, No. 537). Two fourteenth-century statuettes of the Virgin and Child, one in the Salting Bequest (A 550–1910) and another in the Department of Circulation (208–1867), both perhaps Italian, may be compared. See also Venturi, *Storia*, IV, p. 888 and fig. 743, for a similar statuette at Bologna. Professor Venturi remarks that these figures show a mingling of Pisan and French influence. The two heavy folds on the Virgin's right hip are characteristic of Pisan work. There is a similar statuette in the Museum (A 21–1921), probably a sixteenth-century copy of the Trapani statue, in alabaster on a scrolled base.

CHRIST AT THE COLUMN, standing gazing upwards, naked except for a drapery round the lower limbs; His bound hands rest on an urn-shaped column to the right. Statuette on a contemporary base of painted wood. Italian (or perhaps German); late seventeenth century. A 16–1920

H. $6\frac{1}{2}$ in. (with the base $9\frac{1}{2}$ in.) (16·5 (24·5) cm.).
Acquired in London. Phot. 51954. PLATE LXXXIV.
A rather similar statuette belonging to Baron Edgard de Rosen was exhibited at Liège in 1905 (*Album de l'Art Ancien au pays de Liège*, 1912, III, Pl. 91, No. 1466). The subject is also common on German ivories of the period.

THE DRUM OF A TANKARD; carved with the representation of the destruction of the Children of Niobe by Diana who shoots at them from the clouds. Probably Italian; seventeenth century. 91–1865

H. $4\frac{3}{4}$ in., Diam. $4\frac{1}{2}$ in. (12 × 11·5 cm.).
Acquired in Paris. Phot. 4306, 57597, 57598, 57599, 57600. PLATE LXXIX.
This carving may be compared with a relief closely similar in treatment belonging to Lady Portsmouth (exhibited at the Burlington Fine Arts Club, 1923, *Catalogue*, No. 187), which is copied from a bronze plaquette, one of a series of eight, of which there are versions in the Este Collection; these have been ascribed by Dr. Planiscig (*Die Estensische Kunstsammlung* (1910), Nos. 395–397, and 401) to Giovanni Bernardi del Castel Bolognese, working on designs by Pierino del Vaga, but, as Dr. Berliner has pointed out (*Archiv für Medaillen und Plaketten Kunde*, III (1922), pp. 134, 135), these reliefs are probably versions of a series of sixteen plaques with scenes from the 'Metamorphoses of Ovid,' the original clay models for which were made by Jacob Cornelisz Cobært from the design of Guglielmo della Porta (born before 1516; d. 1577) whose assistant he was (Baglione, *Le Vite de' Pittori, Scultori, ed Architetti*. 1642. *Copé, Fiammingo*, p. 94). The models were stolen from the workshop of della Porta after his death

and were the subject of a lawsuit brought in 1609 by his son Teodoro della Porta (Bertolotti, *Artiste Lombardi a Roma*, II, 1881, pp. 120 ff.). See also Thieme, *Lexikon*, VII, 1912, p. 128, for Cobært who is also known as Cobbet, Coppé, or Copé. Ivory versions of some of the series occur in various collections (see Volbach, *Die Sammlung Silten*, 1923, No. 26), an oval relief of this subject being in the Landes-Museums at Brunswick.
Two of the original clay models have recently been presented to the Museum (A 27 and 28–1928).

PIETÀ. Christ supported in the tomb by an angel and two putti. Relief in ivory, the background cut away, mounted on a lapis lazuli background. Probably Italian; seventeenth century. A 10–1928

H. (of the ivory) 8 in. (20·5 cm.).
Given by Dr. W. L. Hildburgh, F.S.A. Phot. 60593. Plate LXXXII.
This relief shows some resemblances both with a Pietà formerly in the Silten Collection at Berlin (Volbach, *Die Sammlung Silten*, No. 20) ascribed to Alessandro Algardi (1602–54) and with another in the Musée Royale des Arts Decoratifs at Brussels (Destrée, *Catalogue des Ivoires*, 1902, No. 47A) which is described as Italian or South German.

ST. FRANCIS TRANSLATED INTO HEAVEN by the hands of three angels. Relief in ivory. Italian or possibly Spanish; seventeenth century. 303–1866

H. 9 in., W. $5\frac{1}{2}$ in. (23 × 14 cm.).
Acquired in Madrid. Phot. 60578. Plate LXXXVI.
This relief was formerly described as Spanish and ascribed to Alonso Cano, but there do not seem to be any definite grounds for this ascription, and it seems far more probable that it is Italian or a German copy of Italian work.

A CHILD WAKING. A recumbent figure of a curly-headed naked child, lying on a drapery which practically covers his left leg. He is just about to lift himself, the head raised and looking up. Italian; seventeenth century. 203–1874

H. $2\frac{3}{4}$ in., L. $5\frac{1}{2}$ in. (7 × 14 cm.).
Acquired from the Webb Collection.

ST. BRUNO, standing, wearing the Carthusian habit; at his feet is a mitre. Statuette in ivory on a moulded ebony base. Italian or Spanish; eighteenth century. A 1069–1910

H. of figure $4\frac{3}{8}$ in., H. of base $2\frac{3}{8}$ in. (11·6 cm.).
Murray Bequest.

THE IMMACULATE CONCEPTION and THE ASSUMPTION OF THE VIRGIN. Two carvings in ivory, composed of scores of tiny figures in full relief, both cut from the same tusk which has been sawn down the middle. Probably South Italian, or possibly Spanish; late seventeenth or early eighteenth century. A 21 and 22–1926

H. 9 in., W. $6\frac{1}{8}$ in. (23 × 15·5 cm.).
H. 9 in., W. $6\frac{1}{4}$ in. (23 × 16 cm.).
Given by Dr. W. L. Hildburgh, F.S.A. Phot. A 21–1926, 56619, A 22–1926, 56620. Plate LXXXV.
Review of the Principal Acquisitions, 1926, p. 7, fig. 6.
Similar carvings occur in various museums, for example, at Berlin (Volbach, *Catalogue*, J.7988 and J.7989), at Palermo (E. Nevill Jackson, *A Student in Sicily*, 1926, Pl. p. 138), in the Green Vaults at Dresden (Sponsel, *Führer*, 1921, p. 55), at Munich (Berliner, *Katalog*, No. 440), at Madrid, and in the Vatican.
These ivories have usually been described as South Italian, an origin supported by the elaborate metal frames in which most of them are mounted. Also the Dresden example was a present from the Queen Maria Amalia of Naples to her father the Archduke Friedrich August II of Saxony. Dr. Berliner, however, considers that the Munich example is by Jakob Auer, a Bavarian artist working at the end of the seventeenth century.

A CYMBAL-PLAYER. The nude figure of a man, his right leg raised and resting on a clapper (scabelum), his head bent downwards, in his left hand a cymbal, his right arm (from which the hand is missing) raised. Statuette. Probably Italian; eighteenth century. 579–1874

H. $8\frac{1}{4}$ in. (21 cm.).
Acquired in London.
A reproduction of an antique statue in the Uffizi Gallery at Florence; the right hand holds a cymbal in the original. A similar statuette in boxwood was formerly in the Newall (Sale, Christie's June, 1922, No. 181, Pl.) Collection.

OVAL SNUFF-BOX; in ivory, the lid carved with a portrait of Giovanni Gastone I, seventh and last of the Medici Dukes of Tuscany and Etruria (b. 1671; d. 1737); round the edge is the inscription MAGNUS DUCATUS ETRURIÆ. The Duke wears the conventional dress of classical armour and a mantle. The lid is chipped at the edge. Italian; early eighteenth century. A 59–1923

H. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. (9 × 6·5 cm.).
Alfred Williams Hearn Gift. Phot. 60471. Plate LXXXVI.

OVAL MEDALLION; carved in ivory with a portrait of Pope Clement XI (Giovanni Francesco Albani, b. 1649; Pope 1700–1721); wearing the triple tiara and a cope with an elaborate orphrey. Italian; eighteenth century. A 57–1923

H. $4\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. (11·5 × 9·5 cm.).
Alfred Williams Hearn Gift. Phot. 60471. Plate LXXXVI.
The ivory is apparently copied from the gilded bronze medal of Clement XI, an example of which is in this Museum (No. 7489–1861).

CIRCULAR MEDALLION; in ivory, carved with a head of Jupiter in profile facing to the right, inscribed BELUS JUPITER. Italian; eighteenth century. A 5–1928

Diam. $2\frac{3}{8}$ in. (6 cm.).
Acquired in London. Phot. 59793.

THREE CARVINGS AFTER ANTIQUE GEMS:

1. Mask of Pan. 210–1874

H. 1 in. (2·5 cm.).

2. Didius Julianus. 209–1874

H. 1 in. (2·5 cm.).

3. Sextus Pompeius. 211–1874

H. $\frac{7}{8}$ in. (2·2 cm.).
Possibly Italian.
Acquired from the Webb Collection.
There is an almost identical mask of Pan among a group of similar carvings in the British Museum (Dalton, *Catalogue*, Nos. 527–533).

CUE; engraved with a shield of arms, a figure of Diana, animals, and foliage. Italian; sixteenth century. 108–1882

L. $16\frac{1}{2}$ in. (42 cm.).
Acquired in Paris. Phot. 60022.
The arms are those of Assale of Palermo, with Cruyllas and Gravina in chief: 2 lions counter-rampant upon a mount of three coupeaux (Assale); a chief per pale, 1, 9 cross crosslets (Cruyllas); 2, a bend and a mullet in sinister chief (Gravina).

IVORY STAFF; engraved with biblical subjects including Jael and Sisera; Esther; the Death of Sennacherib; the prophet slain by a lion; the suicide of Saul; Samson with the jawbone of an ass; Judith with the head of Holofernes. Between the subjects are bands of foliate ornament. The engraving filled with black mastic. Italian; seventeenth century. 2167–1855

H. 5 ft. 8 in., Diam. $1\frac{1}{8}$ in. (1730×3 cm.).
From the Bernal Collection.
On the ball or finial are the arms of Pope Paul V (Camillo Borghese), 1605–21. At the top of the stick are the arms, ensigned with hat, of Orazio Lancelotti, cardinal priest of S. Salvatore in Lauro, 1611, d. 1620: five stars in cross and a label of four in chief.
A similar staff in the British Museum is formed of cylinders of engraved bone (given by Major-General Meyrick in 1878). Another, composed of 15 cylinders of ivory (?), engraved with scenes from the Life of Christ, was in the Magniac Collection.

CASE FOR A SPOON OR KNIFE. On the one side is the crucified Christ and a kneeling monk; on the other a Pope blessing a kneeling man; around are bands of foliage scrolls. The conical base has panels engraved with foliage alternating with plain panels. The sides of the case are pierced with holes for the attachment of a thong. Engraved bone, the engraving filled with black mastic. Italian; seventeenth century. A 18–1922

H. 13 in. (33·5 cm.).
Given by Sir C. Wyndham Murray, K.C.B.

CASE FOR A SPOON OR KNIFE. Similar to the preceding number, but having on the one side St. Francis of Assisi and a Virgin Saint holding a palm branch; on the other St. Agatha and a shield with the Emblems of the Passion. Italian; seventeenth century. A 19–1922

H. 13 in. (33·5 cm.).
Given by Sir C. Wyndham Murray, K.C.B.

SPANISH AND PORTUGUESE

ST. MICHAEL AND THE DEVIL. The Saint in complete armour, holding his sword above his head and a tiny round shield in his left hand, is about to strike the prostrate horned dragon upon whom he tramples. Statuette in ivory. Probably Spanish; sixteenth century. 361–1854

H. $4\frac{3}{4}$ in. (12 cm.). The tail of the Devil is broken off.
Acquired in London. Phot. 4262, 11705, 18488.
W. Maskell, p. 1. A. Maskell, *Ivories*, Pl. XL, 4. A boxwood statuette (138–1879) ascribed to Juan de Borgona (d. 1533) may be compared.

THE BAPTISM OF CHRIST. The Baptist stands on a low mound, clothed in a short camel's hair garment, holding a shell in his right hand from which he baptises our Lord whose hands are crossed over His breast. Group in ivory. Spanish (?); seventeenth century. 10–1872

H. $10\frac{3}{4}$ in., W. 4 in. (27·5 × 10 cm.).
From the Webb Collection. Phot. 59674. PLATE LXXXVIII.
Maskell, p. 146. A statuette of St. John the Baptist in the Silten Collection, described by Dr. Volbach as South German of the end of the seventeenth century, shows the same tall, slender figures though the face lacks the intense drawn expression shown in this example (Volbach, *Die Sammlung Silten*, 1923, No. 19, Pl. II.).

AN ALLEGORY OF THE CHURCH; containing, below, the Last Judgment with the Separation of the Sheep from the Goats; above, the Fountain of Life, in three tiers, surmounted by the figure of Christ Crucified, attended by angels. Spanish; sixteenth century. 277–1879

H. $6\frac{1}{4}$ in., W. $4\frac{1}{8}$ in. (16 × 10·5 cm.).
Acquired in Spain. Phot. 51345. PLATE LXXXIX.

IVORY CRESTING; said to have come from a miniature cradle from a Nativity group. Spanish; sixteenth century. 265–1879

L. $8\frac{3}{8}$ in., H. 1 in. (21·5 × 2·5 cm.).
Acquired in Spain.

IVORY PILLAR; said to have come from a miniature cradle from a Nativity group. Spanish; sixteenth century. 266–1869

H. $6\frac{5}{8}$ in., W. 1 in. (17 × 2·5 cm.).
Acquired in Spain.

CHRIST ON THE CROSS. The head looking downwards and slightly inclined towards the right shoulder. The eyes closed. Ivory figure from a crucifix. Spanish; sixteenth or seventeenth century. A 67–1927

H. $6\frac{5}{8}$ in. (17 cm.). The missing left arm has been replaced in wood.
Given by Dr. W. L. Hildburgh, F.S.A. Phot. 60667. PLATE XC.

CHRIST ON THE CROSS. The head looking downwards and slightly inclined towards the right shoulder. The eyes closed. The hair is blackened and the wounds painted with red. Ivory figure from a crucifix. Spanish; sixteenth or seventeenth century. A 66–1927

H. $15\frac{7}{8}$ in. (40·5 cm.).
Given by Dr. W. L. Hildburgh, F.S.A.

CHRIST ON THE CROSS. The head leaning downwards towards the right shoulder. The eyes closed. Ivory figure from a crucifix. Spanish; seventeenth century. A 68–1927

H. $5\frac{1}{4}$ in. (13·5 cm.). The arms and legs below the knees are missing.
Given by Dr. W. L. Hildburgh, F.S.A. Phot. 60667. PLATE XC.

CHRIST ON THE CROSS. The head looking upwards is slightly inclined towards the left shoulder. Spanish; seventeenth century. A 42–1928

H. $5\frac{1}{2}$ in. (14 cm.). The arms and legs are missing.
Given by Dr. W. L. Hildburgh, F.S.A. Phot. 60667. PLATE XC.
The carving is unusually fine in quality and it has been suggested, perhaps on rather inadequate grounds, that this figure is by Pedro da Mena (d. 1693).

ST. CATHERINE OF SIENA; in the habit of her order; her right hand is on her breast and she holds a book in her left. On the front of the baroque base is an angel head. Statuette in ivory. Spanish; seventeenth century. A 84–1923

H. $12\frac{1}{4}$ in. (31·5 cm.).
Given by Dr. W. L. Hildburgh, F.S.A. Phot. 51348. PLATE LXXXVII.
Exhibited, with No. 85–1923, at the Burlington Fine Arts Club, 1923 (*Catalogue*, Nos. 210, 211). *Review of the Principal Acquisitions*, 1923, p. 3, Pl. 2.
Both this statuette and the companion figure of St. Dominic are of unusually high quality for the period.

ST. DOMINIC; in the habit of his order, his left hand is raised and he holds a book in his right. On a similar base to No. 84–1923. Statuette in ivory. Spanish; seventeenth century. A 85–1923

H. 11 in. (28 cm.). The head and portions of the base missing.
Given by Dr. W. L. Hildburgh, F.S.A. Phot. 51348. PLATE LXXXVII.
See notes to A 84–1923.

ST. ERASMUS; in mitre and cope with jewelled morse. On the base the inscription SARASMUS. Spanish; seventeenth century. 9069–1863

H. 17½ in. (45 cm.).
Acquired in Berlin. Phot. 51344. PLATE LXXXVIII.

ST. MARY MAGDALENE; the saint, naked to the waist, carries the pot of ointment in her right hand. Over her left shoulder falls a robe of haircloth and a skull appears at her waist. The base is fitted with a peg for fixing to a stand. Half-length relief in ivory. Spanish; seventeenth century. A 43–1923

H. 3 in. (7·5 cm.).
Alfred Williams Hearn Gift.

TWO IVORY PLAQUES, elliptic; on the one St. Anthony of Padua kneeling, with his arm round the Infant Christ; on the other St. Francis of Assisi embracing the crucifix. Mounted back to back in a frame of silver-gilt. Spanish; seventeenth century. 168–1864

H. 2⅛ in., W. 1¾ in. (5·5 × 4·9 cm.).
Acquired in Paris.
A similarly mounted pendant in the British Museum (Dalton, *Catalogue*, No. 514) may be compared.

ST. FRANCIS. Standing in the robe of the Order with his hand raised to show the stigmata. Spanish or Spanish-American; seventeenth century. A 60–1927

H. 7¾ in. (20 cm.). The left arm has been broken away.
Given by Dr. W. L. Hildburgh, F.S.A.
A similar figure of St. Jerome is in the British Museum (Dalton, *Catalogue*, No. 551).

ST. DOMINIC. The saint, his dog at his side, is robed in the Dominican habit, a cross in his right hand, a book in his left. The frame in which he stands engraved with floral patterns and surmounted with conjoined volutes. On the back is an oval panel inscribed 'DIEGO REINOSO INVENTOR EN MXICO 1696.' Bone painted and gilt, set with crystals. Spanish (Mexican); dated 1696. A 45–1923

H. 2½ in., W. 1½ in. (6·5 × 4 cm.).
Alfred Williams Hearn Gift.

THE VIRGIN AND CHILD. The Virgin is seated with the Child lying on her knees. Relief in ivory surmounted by a cherub head and scrolls. Spanish; late seventeenth century. A 41–1926

H. $4\frac{3}{8}$ in., W. $2\frac{3}{8}$ in. (11 × 6 cm.).
Given by Dr. W. L. Hildburgh, F.S.A.

THE VIRGIN OF THE IMMACULATE CONCEPTION; standing with clasped hands upon the crescent moon, wrapped in an ample cloak edged with gold; beneath her feet is a cluster of cherub heads; statuette in ivory on a carved pedestal. Spanish; seventeenth or early eighteenth century. 183–1864

H. $10\frac{1}{2}$ in. (27 cm.).
Acquired in Paris. Phot. 51344. PLATE LXXXIX.

ST. CHRISTOPHER, holding in his left hand an ebony staff topped with a branch of ivory leaves; he carries the Christ Child astride on his shoulders. Statuette in ivory on a triangular ebony base which has in front a plaque with a design of pierced scrolls; it is supported on three winged monsters with human heads. Spanish (?); seventeenth to eighteenth century. A 17–1922

H. (with base) $10\frac{7}{8}$ in. (28 cm.). The fingers of the Child's right hand are broken.
Given by Sir C. Wyndham Murray, K.C.B. Phot. 57549. PLATE LXXXVIII

ST. BENEDICT (?), in a black habit, made of ebony, with a pectoral cross; at his side a mitre. He holds a book with his left hand against his side. On an ivory and ebony base. The head, hands, book, and mitre are of ivory. Spanish or Portuguese; first half of eighteenth century. 166–1866

H. $13\frac{1}{2}$ in. (24·5 cm.).
Acquired in Portugal. Phot. 25485.

THE VIRGIN AND CHILD. The Virgin stands holding the Child on her left arm, His foot resting on her right hand. Her hair and that of the Child is gilded. Statuette in ivory. Spanish or Portuguese; seventeenth century. 1459–1902

H. $9\frac{5}{8}$ in. (24·5 cm.).
Given by R. R. Storks, Esq. Phot. 51344. PLATE LXXXIX.

ST. NICHOLAS OF TOLENTINO, in a habit dotted with stars; he holds a crucifix and a lily in his left hand and an open book in his right; in the background are various emblems—a skull, a scourge, and a lamp; above are conventional clouds. Relief in ivory. In a mahogany frame

inlaid with ivory in a geometrical pattern. Spanish or Portuguese; seventeenth to eighteenth century. A 90–1923

Ivory, H. $5\frac{3}{8}$ in., W. $3\frac{5}{8}$ in. (13·5 × 9 cm.).
Frame, H. $7\frac{3}{8}$ in., W. $5\frac{5}{8}$ in. (19 × 14·5 cm.).
Given by Dr. W. L. Hildburgh, F.S.A.
The relief may be compared with No. 99–1864 in this Museum; and with a relief in the British Museum (*Catalogue*, No. 538).

TRIPTYCH. In the centre is the Assumption of the Virgin; she is surrounded by various emblems beneath which are inscribed labels giving their signification; many are from the Rosary. On the wings in two compartments are SS. John the Baptist, Francis of Assisi, John the Evangelist, and Anthony of Padua. Spanish or Portuguese; seventeenth to eighteenth century. 99–1864

H. $5\frac{7}{8}$ in., W. 7 in. (15 × 18 cm.).
Acquired in Madrid. Phot. 51345. PLATE XCI.
Maskell, p. 39. See note to A 90–1923; No. 267–1879 may also be compared.
A very similar triptych in the Musée St. Raymond at Toulouse has the Crucifixion in the centre and the same saints on the wings.

THE INFANT CHRIST in a galley in full sail, surrounded by emblems of the Passion. Relief in ivory. Spanish or Portuguese; seventeenth to eighteenth century. 267–1879

H. $4\frac{1}{4}$ in., W. $2\frac{1}{2}$ in. (11 × 6·5 cm.). Pierced with holes at top and bottom. A portion of the border missing at the top.
Acquired in Spain. Phot. 51345.
See notes to Nos. A 90–1923, 99–1864.

ST. JOHN THE EVANGELIST. Standing looking towards the left holding a book in his left hand and with his right raised to his breast. Statuette in ivory. Probably Portuguese; seventeenth century. A 61–1927

H. $7\frac{1}{2}$ in. (19 cm.). Two slots have been cut in the back of the head and drapery.
Given by Dr. W. L. Hildburgh, F.S.A.
Probably from a Crucifixion group. It is extremely difficult to say whether this and the two following numbers are of European workmanship or whether they were carved in the Portuguese colony of Goa. All three were acquired in Portugal.

THE CHILD CHRIST, wearing a long scapular, ornamented with the emblems of the Passion. Statuette in ivory painted and gilded. Probably Portuguese; seventeenth century. A 62–1927

H. $6\frac{1}{4}$ in. (16·5 cm.).
Given by Dr. W. L. Hildburgh, F.S.A.
See note to A 61–1927.

A NAKED BOY standing on a low pedestal. Statuette in ivory. Portuguese; seventeenth century. A 63–1927

H. $5\frac{5}{8}$ in. (14·5 cm.). The arms missing.
Given by Dr. W. L. Hildburgh, F.S.A.
See note to A 61–1927.

CHRIST ON THE CROSS. The head raised looking upwards. The hair is darkened and the wounds painted in red. Ivory figure from a crucifix. Portuguese; seventeenth to eighteenth century. A 65–1927

H. $18\frac{3}{4}$ in. (48 cm.).
Given by Dr. W. L. Hildburgh, F.S.A.

BUST OF THE VIRGIN, her hands clasped in an attitude of prayer; her long hair coloured dark brown. Bust in ivory; pierced at the top for the attachment of a metal halo. Portuguese; seventeenth to eighteenth century. A 15–1922

H. $5\frac{1}{2}$ in. (14 cm.).
Given by Sir C. Wyndham Murray, K.C.B.
Part of a statuette of the Immaculate Conception. Similar to an example at Vienna (J. von Schlosser, *Werke der Kleinplastik*, 1910, Pl. XXXVIII, 2).

THE VIRGIN AND CHILD. The Virgin stands holding the Child on her left arm. Statuette in ivory. There are traces of paint on the draperies and the eyes have been darkened. Portuguese (Goa); seventeenth century. A 58–1927

H. $7\frac{1}{8}$ in. (18·5 cm.).
Given by Dr. W. L. Hildburgh, F.S.A. Phot. 61444. PLATE XCI.

THE VIRGIN AND CHILD. The Virgin stands holding the Child on her left arm. Statuette in ivory. On an alabaster base. Portuguese (Goa); seventeenth century. A 59–1927

H. $5\frac{7}{8}$ in. (15 cm.).
Given by Dr. W. L. Hildburgh, F.S.A.

THE CHILD CHRIST lying with closed eyes, naked; the hair is coloured brown as a priming for gilding. Figure in ivory; the metal belt modern. Portuguese (Goa?); seventeenth to eighteenth century. A 16–1922

L. $3\frac{1}{2}$ in. (9 cm.).
Given by Sir C. Wyndham Murray, K.C.B.
A similar figure is in the British Museum (Dalton, *Catalogue*, No. 553).

THE GOOD SHEPHERD seated above a mount formed by three tiers; at the top birds and sheep drink from a fountain; below are sheep and lambs

and at the bottom St. Mary Magdalene lying reading. Above the Good Shepherd is a separate relief with God the Father. Carving in ivory in five pieces. Portuguese (Goa); seventeenth century. A 38–1921

H. 9½ in. (24·5 cm.).
Acquired in London. Phot. 61442. PLATE XCI.
Similar groups, the symbolism of which recalls the Early Christian period, are very frequent, being found in most museums. There is a fragment of another example in the Murray Bequest (No. 1080–1910), besides the rather differently treated figure No. A 43–1928, in this Museum; an example in the British Museum (*Catalogue*, No. 556) may also be compared.
Professor Strzygowski (*Origin of Christian Church Art*, English translation by O. M. Dalton and H. J. Braunholtz, 1924, pp. 122, 158) illustrates one of these groups at Brunswick (p. 120); he identifies the seated figure and the reclining figure at the base with Yima, the Good Shepherd (*cf.* the Avesta), and cites these carvings as examples of the Hellenistic treatment of a Mazdean idea.

THE GOOD SHEPHERD, seated on a mount, one lamb on his shoulder and another held under his left arm. Figure in ivory, the hair coloured dark brown. Portuguese (Goa); seventeenth century. A 43–1928

H. 6½ in. (16·5 in.).
See notes to A 38–1921.

GOD THE FATHER; half-length amid clouds, blessing, holding an orb in His left hand. On His breast is the Holy Ghost in the form of a dove. Portuguese (Goa?); seventeenth century. A 1080–1910

H. 2 in. (5 cm.).
Murray Bequest.
Part of a Good Shepherd group similar to A 38–1921.

SPHERICAL DIPTYCH; in ivory, mounted in silver, carved inside with the Nativity and the Flight into Egypt, coloured and gilt. The outside carved in imitation of a shell. Spanish (South American); late eighteenth century. A 67–1923

Diam. 2⅝ in. (6·5 cm.).
Probably made from an old billiard ball.

LATE BYZANTINE AND RUSSO-GREEK

CIRCULAR RELIEF carved on the one side with the DEATH (or DORMITION) OF THE VIRGIN, on the other with a foliated cross. Byzantine; fourteenth to fifteenth century. A 76–1927

Diam. 4¼ in. (11 cm.). The surface of the ivory has flaked off in places.
Acquired in Constantinople. Phot. 61493. PLATE XCI.
Byzantine ivories of this late date are very rare.

CHRIST TRIUMPHANT standing within a mandorla, holding in His right hand the Banner of the Resurrection and in His left, covered by His mantle, a book; beneath His feet are the lion, the dragon, the asp, and the cockatrice. In an undulating scroll border. Relief in ivory. Russo-Greek; probably sixteenth to seventeenth century. 260–1867

H. 4 in., W. $2\frac{3}{4}$ in. (10×6 cm.). A large portion of the right side and a piece of the border at the bottom are broken away.
From the Webb Collection. Phot. 18487. Plate XCII.
W. Maskell, p. 104. Westwood, p. 165, No. 368.
This ivory was formerly described as Carolingian, but is more probably Russo-Greek of later date. The subject frequently occurs in Carolingian and Romanesque art, both on ivories (e.g. Goldschmidt, I, 1, 5, 13, 15; II, 168), on MSS. (Beissel, *Geschichte der Evangelienbucher* (1906), fig. 35, p. 133), and on metalwork (Loubier, *Der Bucheinband*, 1904, fig. 51, p. 45). The symbolism is fully discussed in connection with its suggested Egyptian origin by Professor Baldwin Smith in *Early Christian Iconography*, pp. 146 ff. See also Dalton, *Catalogue*, p. 34. Laurent, *Les Ivoires Prégothiques en Belgique*, 1912, pp. 40 ff.

CHRIST ENTHRONED, His left hand raised in benediction, and an open book on His knee. Relief in walrus ivory. Russo-Greek; seventeenth to eighteenth (?) century. 381–1871

H. $3\frac{1}{8}$ in. (8 cm.). Part of the nimbus is broken away.
From the Webb Collection. Phot. 3796, 60579. Plate XCII.
W. Maskell, p. 139. Westwood, p. 99, No. 225.
This relief very closely resembles an oval panel in the British Museum, ascribed to the seventeenth or eighteenth century (Dalton, *Catalogue*, No. 563). It may also be compared with a relief, "The Glorification of the Virgin," in the Soane Museum (Westwood, p. 101).

DOUBLE RELIEF with rounded top. On the one side the twelve Feasts, on the other Christ in Majesty with Saints. Russo-Greek (Mount Athos?); seventeenth century. 20–1884

$2\frac{15}{16}$ in. by $2\frac{3}{8}$ in. (7·5×6 cm.).
Acquired in London. Phot. 61494 Plate XCII.
A cross in the British Museum is similar in style (Dalton, *Catalogue*, No. 562). A wood triptych with scenes from the New Testament (A 106–1920) may also be compared. The composition of the scenes with closely packed minute figures is characteristic of the work produced on Mount Athos.

TAU STAFF. Eight-sided wood with small plates of tortoise-shell mother-o'-pearl, and decorated with studs and ivory knobs. The head is of ivory, the ends in the form of dragon's heads, recurved and coloured in parts. Greek; seventeenth century. 461–1877

L. 5 ft. $4\frac{1}{4}$ in. (163 cm.).
Acquired in Corfu. Phot. 46245.
An almost identical staff head in the Berlin Museum is described as Byzantine of the twelfth century (Volbach, *Catalogue*, No. J.6747). Dr. Wulff (*Amtliche Berichte*, XXXVII (1915–16),

pp. 81, 82) also ascribes the Berlin ivory to the Mediæval Byzantine period, and remarks that the type of animal heads shows the influence of Sassanian and early Islamic art.
Mourier (*L'Art en Caucase*, 1912, p. 133) mentions that a number of similar staves, encrusted with mother-o'-pearl and terminating in two intertwined serpents with confronted heads, remain in churches in the Caucasus; those at Sion, near Tiflis (fig. p. 168), and Ghétalhi he ascribes to the eleventh to twelfth century. An Armenian staff of the eighteenth century, ebony with silver mounts, in the Department of Metalwork (343–1903) may also be compared.

TAU HEAD, formed of dragons' heads reversed; decorated with engraved and painted scroll-work, gold inlay, and gems. Russo-Greek; seventeenth century. 944–1904

H. $2\frac{7}{16}$ in., W. 6 in. (7·5 × 15·5 cm.).
Acquired in London. Phot. 46248. Plate XCII.

TAU HEAD; carved in ivory in the form of two dragons' heads curving from a central boss on which are two quatrefoil panels; in one the Crucifixion with the Virgin Mary and St. John; in the other Christ rising from the Tomb; above each subject are inscriptions in Greek. Greek (?); eighteenth century. A 65–1923

H. $2\frac{1}{2}$ in., W. $6\frac{1}{4}$ in. (6·5 × 16 cm.).
Alfred Williams Hearn Gift.
It is probable that the cross was carved for some bishop of the Greek Church.

POWDER FLASK; carved with a gryphon and engraved with two badges, ivory mounted in silver. Russian; eighteenth century. A 55–1923

L. (without stopper) $3\frac{1}{2}$ in. (9 cm.).
Alfred Williams Hearn Gift.
A rather similar powder flask is in the National Museum at Munich (Berliner, *Katalog*, No. 678).

MOHAMMEDAN

DAGGER HANDLE; carved with an elaborate design of floral arabesques. Hispano-Moresque; early sixteenth century. 269–1895

L. $5\frac{1}{4}$ in. (13·5 cm.).
Acquired in Rome. Phot. 31053, 31054. Plate XCIII.
A very similar handle is in the British Museum (Dalton, *Catalogue*, No. 573). Other examples are at Madrid (*Exposicion de Madrid*, 1892, Pl. CII) and in the Collection of Mme. de Béhague (G. Migeon, *Manuel d'Art Musulman*, fig. 117, p. 133).

CUP of ivory, engraved with arabesque borders enclosing a verse from the Koran. On the bottom is an inscription which may be translated

'Made by Mohammed Sâlih at El-Kâhirah (Cairo) in the year (of the Hijrah) 927' (A.D. 1521). Saracenic (Egyptian); sixteenth century.

H. $2\frac{7}{8}$ in. (7·5 cm.). 650–1883

Acquired in London.

Stanley Lane Poole, *Saracenic Art*, 1888, p. 176. Migeon, *Manuel d'Art Musulman*, II, p. 127.

Ivories of this period, other than plaques for inlaying, which can with certainty be ascribed to Egypt are rare. See also No. 649–1883.

PEN AND INK CASE. 'Kalemdän,' of ivory, carved with arabesques and two Arabic inscriptions. On the bottom is inscribed in Kufic, 'Made by the Seyyid-Mohammed Sâlih at Misr (Cairo) in the year 1082' (A.D. 1672). Saracenic (Egyptian); seventeenth century. 649–1883

L. $10\frac{1}{4}$ in. (26 cm.).

Acquired in London. Phot. 60697. PLATE XCIII.

Stanley Lane Poole, *Saracenic Art*, 1888, p. 176, fig. 72. Migeon, *Manuel d'Art Musulman*, II, p. 127.

POWDER FLASK; carved in relief with animals and birds; towards the nozzle the figures deeply undercut. Persian; seventeenth century.

L. $7\frac{3}{4}$ in. (20 cm.). 382–1896

Acquired in London. Phot. 60697. PLATE XCIII.

POWDER FLASK; carved in high relief, in parts undercut, with birds and animals; some of the eyes are set with amber. Persian; seventeenth century. 382a–1896

L. 5 in. (13 cm.).

Acquired in London.

POWDER FLASK, carved in relief with the heads of animals, birds, and fishes, ivory, stained dark brown. Persian; seventeenth century.

L. $4\frac{3}{8}$ in. (11 cm.). 824–1889

Acquired from the Richard Collection.

CRUTCH for supporting the body of a person seated on the ground, reading the Koran. The cross-bar represents two lionesses and a hand grasping them. Persian; seventeenth or eighteenth century. 854–1889

L. $23\frac{3}{8}$ in. (60 cm.).

Acquired from Richard Collection.

KOHL-POT AND COVER; ivory, engraved with Arabic inscriptions in panels, the ground filled with black mastic. Turkish; eighteenth century.

H. 2 in. (5 cm.). A 66–1923

Alfred Williams Hearn Gift.

PEN AND INK CASE of ivory inlaid with rosettes in coloured ivory and brass. Turkish; eighteenth century. 697–1883

L. 11½ in. (29·5 cm.).
Acquired in London.
Stanley Lane Poole, *Saracenic Art*, 1888, p. 178.

WRITING-CASE of ebony overlaid with ivory. The sides and top carved with a floral pattern symmetrically arranged; the lid of the ink-well similarly carved. Down the centre of the case is a long movable tray which reveals a space beneath. Turkish; eighteenth century. 680–1892

L. 12¾ in. (32·5 cm.).
Acquired in London.

CASKET of wood, painted red and covered with bands of pierced carving in ivory. Animals, a human-headed monster, and griffins pursuing each other among conventional foliage scrolls. Of uncertain origin and date. 6974–1860

H. 3¾ in., L. 8¼ in., W. 7 in. (9·5 × 21 × 18 cm.).
Acquired in Paris. Phot. 4222, 14603–14605. Plate XCIV.
W. Maskell, p. 26.
Dr. M. Wackernagel (*Die Plastik des 11te & 12te Jahrhunderts in Apulien*, 1911, p. 114) compares the carving with work of the eighth and ninth centuries at Cordova, but though apparently the motives are based on early Saracenic or Mesopotamian art, the actual work seems to belong to a considerably later period. A box in the Museum at Madrid shows some resemblance in style (J. Ferrandis, *Marfiles . . . Espanoles*, 1928, Pl. XXII).

POWDER FLASK (?) in horn. Decorated with an incised design of confronted beasts, serpent, and interlacing; with borders of foliage scrolls and small circles which are also dotted about the ground. Of uncertain origin and date. 8394–1863

H. 3¼ in., L. 8½ in. (8·5 × 21·5 cm.).
Acquired in Milan. Phot. 49475, 49476. Plate XCIV.
W. Maskell, p. 38.
An object of similar form, but carved in relief, is described by Dr. Goldschmidt (IV, No. 49) as a reliquary-holder and ascribed to Germany in the twelfth century.

NINETEENTH CENTURY

SNUFF-BOX in ivory. On the lid a portrait of King George IV. English; early nineteenth century. A 83–1927

Diam. 3⅜ in. (8·5 cm.).
Acquired in London. Phot. 60471. Plate XCV.

WILLIAM HUNTINGTON, 'S.S.' (Sinner Saved). Bust in ivory on a marble base. By Benjamin Cheverton (born 1794; died about 1876). English; nineteenth century. A 93–1915

H. $4\frac{1}{2}$ in. (without base) (11·5 cm.).
Given by Richard Chick, Esq. Phot. 45064. Plate XCV.
Review of the Principal Acquisitions, 1915, p. 2, fig. 1.
This bust represents Huntington at rather later date than the portrait by Domenico Pellegrini, in the National Portrait Gallery, painted in 1803. For a life of Huntington (b. 1745; d. 1813), a converted tramp who became a popular preacher, see an article in the *Surrey Comet*, 6th November, 1920.
Benjamin Cheverton specialised in small ivory busts after marble originals by Roubiliac, Chantrey, and other sculptors. He also copied classical sculpture and there is a small portrait relief by him in the British Museum (Dalton, *Catalogue*, No. 430). His work appears to have been usually done in part by means of a machine which he brought out, in connection with Mr. Hawkins, in 1828, though this relief must be earlier in date; with this mechanical aid he was enabled to produce reduced facsimiles in ivory of busts or reliefs in marble or other materials. This machine is now in the Science Museum at South Kensington. The busts were apparently worked over by hand by Cheverton as they show little, if any, trace of mechanical aid; the work shows considerable refinement and delicacy of execution and is much above the average ivory carving of the nineteenth century.

THOMAS SLINGSBY DUNCOMBE, M.P. Bust in ivory. By Benjamin Cheverton (born 1794; died about 1876). Signed Hone Fec$^{t.}$ Cheverton Sc. English; nineteenth century. A 32–1926

H. $5\frac{3}{8}$ in. (13·5 cm.).
Given by Dr. W. L. Hildburgh, F.S.A.
Probably copied from the marble bust exhibited by Alfred Hone at the Academy in 1843. See notes to A 93–1915.

BROOCH. A man and woman parting. Carved ivory mounted in silver. Probably English; nineteenth century. A 1092–1910

H. $1\frac{3}{4}$ in., W. $1\frac{3}{8}$ in. (4·5 × 3·5 cm.).
Murray Bequest.

CUPID seated on a rock breaking his bow. Statuette in ivory. By Richard Cockle Lucas (born 1800; died 1883). English. 196–1865

H. $3\frac{7}{8}$ in. (10 cm.).
Given by the artist. Phot. 61440. Plate XCV.
Richard Cockle Lucas worked as a sculptor and engraver; he did several portrait statues on a large scale, but is chiefly known for his smaller works in ivory, wax, and other materials, mainly either portraits or after the antique. See also p. 123.

THE THREE GRACES WITH CUPID. Oval medallion in ivory. By Richard Cockle Lucas (born 1800; died 1883). English. 197–1865

H. $2\frac{3}{4}$ in. (7 cm.).
Given by the artist. Phot. 61441. Plate XCV.

CASKET of wood, covered with bone plaques pierced with geometrical designs over talc; the plain borders engraved with designs filled with colour. Probably made by a French prisoner during the Napoleonic Wars. Early nineteenth century. 809–1893

H. 7½ in., L. 14⅝ in., W. 11¾ in. (19×37·5×30 cm.).
Acquired in England.
A very similar casket is illustrated in Bagatti-Valsecchi, *La Casa Artistica Italiana*, 1918, Pl. XC, and there described as seventeenth-century Italian work. Another casket, identical in treatment and the work of a French prisoner in the prison at Norman's Cross in Huntingdonshire, is illustrated in T. J. Walker, *The Depot for Prisoners of War at Norman's Cross*, 1913, Pl. XV. For the work done in various prisons by the French prisoners of the Napoleonic Wars (which, though crude, shows remarkable ingenuity in the use of restricted material, e.g. the refuse bones of the camp kitchens), see G. C. Nuttall, *The Treasury*, VI (Jan. 1906), p. 347. H. Abell, *Prisoners of War in Britain*, 1918. Many of the patterns are similar to those on the ivory caskets from Archangel (Nos. 686–1894, 450–1895, pp. 121, 122), and may be derived from them.

CASKET of wood, covered with bone panels, pierced with geometrical designs; on the top is a figure among trees. Said to have been made by French prisoners confined in Perth during the Napoleonic Wars. Early nineteenth century. 725–1907

H. 4½ in., L. 9 in., W. 6 in. (11·5×23×15·5 cm.).
Given by W. W. Watts, Esq., F.S.A.
See notes to No. 809–1893.

CASKET of wood, covered with panels of bone pierced with geometrical designs, laid over sheets of blue and pink talc and bordered by a plain band of bone engraved in a scrolling pattern and filled in with coloured composition. Probably French prisoners' work. Early nineteenth century.
H. 4½ in., L. 8⅞ in., W. 6⅞ in. (11·5×22·5×17·5 cm.). A 29–1912

PEN-CASE. Plaques of bone carved with leaf and other ornament; the curved lid is pierced with bust-portraits of Napoleon I and the Duke of Wellington. There are traces of colour. French prisoners' work; early nineteenth century. 1549–1903

H. 2½ in., L. 7⅜ in., W. 3½ in. (6·5×19×9 cm.).
Acquired in Peterborough.
A number of similar carvings are in the Museum at Peterborough.

CASKET of pine-wood, covered with strips of bone and inset with fourteen water-coloured paintings. The box contains two bone dice, fifty-six cards painted on bone, and fifty-six (two double-blanks) dominoes. The top edges are pierced for use as a cribbage marker. Probably French prisoners' work. Early nineteenth century. A 17–1919

H. $2\frac{3}{4}$ in., L. $9\frac{5}{8}$ in., W. $3\frac{3}{4}$ in. (7×24·5×9·5 cm.).
Given by Lady Cory.
Review of the Principal Acquisitions, 1919, p. 4.

THE VENUS DE MEDICI. A reduced copy of the marble statue in the Uffizi Gallery, Florence; on an ebony and ivory pedestal. French; signed and dated 'Jn (F) Norest sc. 1855 Paris.' 975–1900

H. (of statuette) $6\frac{1}{4}$ in. (16 cm.).
Vaughan Bequest.

PARASOL HANDLE, containing under the curve of the handle a standing Cupid holding a bow. French; signed and dated 'J. F. Norest (of Paris) fec. 1859.' 976–1900

H. $4\frac{7}{8}$ in. (12·5 cm.).
Vaughan Bequest. Phot. 61439.

BOX in ivory, in the form of a basket, the top carved in high relief with fruit and leaves. French (probably Dieppe); early nineteenth century. A 5–1920

H. $1\frac{1}{2}$ in., L. $3\frac{1}{2}$ in., W. $1\frac{3}{4}$ in. (4×9×4·5 cm.).
Given by Lady Cory.
For an account of the ivory carvers of Dieppe see A. Milet, *Ivoires et Ivoiriers de Dieppe*, 1906. O. M. Rae, *Connoisseur*, XXI (1908), pp. 160 ff.
A circular box with similar ornament is in the Cluny Museum.

A YOUNG BOY trampling on a skull and a serpent; probably typical of Christ overcoming Death and Sin. Statuette in ivory. French; nineteenth century. 953–1882

H. $4\frac{3}{8}$ in. (11 cm.).
Jones Bequest.
Catalogue of the Jones Collection, Pt. II, No. 456.

THE VIRGIN represented half-length holding the Child who stands in front of her. Oval relief in ivory. Probably Italian; nineteenth century. A 111–1920

H. 2 in., L. $2\frac{5}{8}$ in. (5×6·5 cm.).
Given by Sydney Vacher, Esq.
Probably copied from a painting of the Venetian School.

BOX, in ebony, covered with ivory panels carved with pierced geometric and scroll designs. Inside are four ivory trays, each in the form of an octagonal basket containing red, green, yellow, and white ivory markers. Russian (Archangel); late eighteenth or early nineteenth century.

H. $2\frac{3}{8}$ in., L. $11\frac{1}{2}$ in., W. $8\frac{1}{2}$ in. (6×29·5×21·5 cm.). 686–1894
Acquired in London.

BOX, ivory delicately carved with pierced floral scrolls. Russian (Archangel); nineteenth century. 450–1895

H. $2\frac{1}{2}$ in., L. 5 in., W. 4 in. (6·5 × 13 × 10 cm.).
Bequeathed by Mrs. R. Henty.

CHAIN consisting of ten plaques pierced with rosettes; each rosette is united to the next by ten short chains which are composed of minute circular links. Walrus ivory. Russian (Archangel); about 1850. 451–1895

L. 3 ft. 4 in. (1015 cm.).
Bequeathed by the late Mrs. R. Henty.

CHAIN consisting of thirteen carved plaques pierced with rosettes, each plaque being united to the next by eight chains of small circular discs. Walrus ivory. Russian (Archangel); about 1850. 478–1896

L. 5 ft. 2 in. (1575 cm.).
Presented by Miss F. M. Grant.

CHRISTINA, QUEEN OF SWEDEN (1644–1689). Bust in ivory on a turned ivory base. Scandinavian; nineteenth century. A 7–1928

H. (with base) $5\frac{1}{2}$ in. (14 cm.).
Acquired in London.

CHARLES XII, KING OF SWEDEN (1697–1718). Bust in ivory on a turned ivory base. Scandinavian; nineteenth century. A 6–1928

H. (with base) $5\frac{7}{8}$ in. (15 cm.).
Acquired in London.

CUPIDS WITH A DOG. Relief in ivory, the background cut away. Probably from a brooch in imitation of a cameo. Late eighteenth or early nineteenth century. A 1090–1910

H. $\frac{5}{8}$ in., L. $\frac{7}{8}$ in. (1·6 × 2·2 cm.).
Murray Bequest, 61.
There are similar minute carvings in the British Museum (Dalton, *Catalogue*, Nos. 521, 522).

IVORY BOX, oblong, with chased gold mounts, the lid carved with a monk and a lady seated at a table. Nineteenth century. 860–1882

H. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. (9 cm. × 6·5 cm.).
Jones Collection.
Catalogue of the Jones Collection, Pt. II, 1924, No. 455.

COUNTER BOX and four counters of turned ivory, decorated with geometrical patterns. Nineteenth century. 1518–1902

Box, Diam. $1\frac{3}{8}$ in. (3·5 cm.).
Bequeathed by Mrs. G. B. Roberts.

TWO COUNTER BOXES, each with four counters, engraved with the ace, two, three, and four of clubs. Nineteenth century. 1519, 1519a–1902

Box, Diam. 1 in. (2·5 cm.).
Bequeathed by Mrs. G. B. Roberts.

THE HOLY FAMILY with St. Anne, Elizabeth, and the young St. John the Baptist. Engraved ivory. Nineteenth century. 1510–1855

H. 4½ in., W. 3 in. (11·5 × 7·5 cm.).
Acquired in London.

GOBLET; ornamented with Cupids playing amidst foliage scrolls. Probably nineteenth century. 583–1856

H. 4¼ in., Diam. 3½ in. (11 × 9 cm.).
Acquired in London.

THE FOLLOWING NUMBERS ARE IN THE MUSEUM AT BETHNAL GREEN

VASE in bronze with, round the centre, a broad band of ivory carved in high relief with allegorical subjects with inscription in Latin and Italian. Italian; ascribed to Baron H. de Triqueti in 1860. 7991–1862

H. 3 ft. 7½ in. (111 cm.).
Bought at the International Exhibition in 1862. Exhibited at the Salon in Paris in 1861 (No. 3655).
Baron Henri de Triqueti, a naturalised Frenchman of Piedmontese origin, was born at Pertuis in 1804, and died in Paris in 1874. (See Lami, pp. 818 ff.). A statuette by him is in the British Museum (Dalton, *Catalogue*, No. 534).

OVAL MEDALLION carved in low relief with the bust of Pallas Athene of the Parthenon. Ivory with remains of blue colour and gilding. 184–1865

H. 5¼ in. (13·5 cm.).
Based on an antique gem at Vienna, two impressions of which are exhibited in the same case. Nos. 184 to 195 and 198 to 205–1865 are all by Richard Cockle Lucas (born 1800; d. 1883), and were presented by the artist. (See notes on p. 119.)

OVAL MEDALLION in ivory with the head of Jupiter. 185–1865

H. 6 in. (15·5 cm.).

OVAL MEDALLION in ivory with the head of Proserpine. 186–1865

H. 5 in. (13 cm.).

PLAQUE carved in low relief with two subjects: a female classical head and the winged figure of Iris seated on an amphora. Ivory, the background coloured blue. 187–1865

H. $3\frac{1}{8}$ in., W. $5\frac{5}{8}$ in. (8 × 14·5 cm.).

PLAQUE carved in high relief with Iris descending. Ivory, the background coloured blue. 188–1865

H. $5\frac{1}{8}$ in., W. $3\frac{1}{2}$ in. (13 × 9 cm.).

OVAL MEDALLION carved in high relief with a bust of Cleopatra with the asp. Ivory, the background coloured blue. 189–1865

H. $4\frac{1}{8}$ in. (10·5 cm.).

THE DESCENT FROM THE CROSS. Ivory, carved in high relief, with traces of blue on the background. 190–1865

H. $5\frac{1}{8}$ in., W. $3\frac{7}{8}$ in. (13 × 10 cm.).
After Rembrandt.

THE NAMING OF ST. JOHN THE BAPTIST. Ivory, carved in high relief. 191–1865

H. $7\frac{1}{8}$ in., W. $5\frac{1}{2}$ in. (18·5 × 14 cm.).
After Albert Dürer.

THE NATIVITY with the Shepherds. Ivory, carved in high relief, with traces of blue colour. 192–1865

H. $9\frac{1}{4}$ in., W. 6 in. (23·5 × 15·5 cm.).

THE RAISING OF LAZARUS. Ivory, carved in high relief, with traces of blue colour. 193–1865

H. 8 in., W. $5\frac{1}{2}$ in. (20·5 × 14 cm.).

CHRIST BLESSING LITTLE CHILDREN. Ivory, carved in high relief. 194–1865

H. $7\frac{3}{4}$ in., W. $5\frac{1}{4}$ in. (20 × 13·5 cm.).

STATUETTE in ivory; a boy extracting a thorn from his foot.

H. $4\frac{1}{2}$ in. (11·5 cm.). 195–1865
Copied from the antique statue of the 'Spinario.'

OVAL MEDALLION in ivory, carved in low relief with the Three Graces. 198–1865

H. $2\frac{3}{4}$ in. (7 cm.).
After the group by Canova.

PLAQUE carved in high relief with the Crouching Venus. 199–1865

H. $2\frac{3}{8}$ in., W. 2 in. (6 × 5 cm.).

OVAL MEDALLION carved in low relief with the head of Ariadne.

H. $1\frac{5}{8}$ in. (4 cm.). 200–1865

OVAL MEDALLION carved in high relief with the head of Lord Palmerston. 201–1865

H. $2\frac{3}{8}$ in. (6 cm.).

RELIEF carved with the profile of a Roman Emperor, the ground cut away to imitate a cameo. 202–1865

H. $1\frac{7}{8}$ in. (5 cm.).

OVAL MEDALLION carved in low relief with a head of Julius Cæsar.

H. $4\frac{5}{8}$ in. (12 cm.). 204–1865

OVAL MEDALLION carved in low relief with the head of Alexander the Great with the horns of Ammon. 205–1865

H. $4\frac{3}{8}$ in. (11 cm.).

THE FOLLOWING NUMBERS ARE OF NINETEENTH-CENTURY WORKMANSHIP, MAINLY IN IMITATION OF THE STYLE OF CARVINGS OF AN EARLIER PERIOD

PANEL OF WOOD covered with enamels and reliefs in ivory. Beneath an arcade of four rounded arches are, in the centre, two curved ivory panels with standing figures of the Emperor Nicephorus Botaniates (1078–81) and the Empress Maria; at either end similar panels with two warriors embracing. Above is a half-length figure of Christ blessing. The lunettes and part of the ground are covered with enamelled plates. First half of the nineteenth century. A 20–1924

L. 13⅜ in., H. 8¾ in. (34 × 22·5 cm.).
Given by Sir Courtenay Warner, Bart. Phot. 3873.
Exhibited in the Museum on loan from Mr. Alexander Barker in 1865. Exhibited at Manchester, 1857, and at Wrexham in 1876, by J. F. Hutton, Esq. (cf. labels on the back). Sold by J. F. Hutton, Esq., at Christie's, 16th July, 1890 (No. 109). Illustrated and discussed by Dr. H. Semper in *Zeitschrift für Christliche Kunst*, XIV (1901), cols. 35 ff., 67 ff.
The panels of two warriors embracing are copied from the well-known porphyry groups, probably of the fourth century, on the exterior of St. Mark's at Venice, and the figures of the Emperor and Empress, and the Christ blessing above, from a miniature in an eleventh-century Byzantine MS. of the Homilies of St. John Chrysostom in the Bibliothèque Nationale at Paris (Coislin, 79). It seems probable that the carving may have been done in Italy and that the figures were copied not from the actual MS., but from the reproductions published in 1835 by Count Bastard in *Peintures . . . jusqu'à la fin du XVIme siècle*. There were ivory statuettes with very similar figures of an Emperor and Empress, also of nineteenth-century date, in the George A. Hearn Collection, New York (*Catalogue of a Collection of Carved Ivories*, 1908, 5, 6).

CHRIST BLESSING the Apostles. Relief in ivory, copied from a Carolingian relief of the tenth century on the cover of a casket in the Treasury of the Abbey Church at Quedlingburg. A 135–1922

H. 4¾ in., W. 3¼ in. (12 × 8·5 cm.).
Given by R. Piazzani, Esq.
For the original see Goldschmidt, I, No. 147d.

CHRIST, holding a cross in His right hand, standing under a canopy surmounted by an eagle; in the corners are the Symbols of the Evangelists. Relief in ivory. A copy of a Carolingian relief of the tenth to eleventh century. 426–1884

H. 3⅞ in., W. 1½ in. (10 × 6·5 cm.).
Acquired in London. Phot. 49479.
Graeven, I, No. 62. G. Swarzenski, *Die Regensburger Buchmalerei*, 1901, p. 136. Lethaby in *Proceedings*, XXII (1908), p. 237. The relief was previously described as Byzantine. There

are similar ivory reliefs at Altötting (*Die Kunstdenkmale des Königreiches Bayern*, I, 3 (1902–8), fig. p. 2377), Karlsruhe (*op. cit.*, p. 2376), Auxerre, and Glastonbury; also a relief in honestone in the Metropolitan Museum at New York (Molinier, *A. Oppenheim Collection*, 1904, No. 84, Pl. L). All of these seem to have been copied, probably in the nineteenth century, from an original at Maihingen in the collection of Count Wallerstein (R. Berliner, Munich *Jahrbuch*, XII (1921–22), pp. 44–45, fig. 4), casts of which are at Munich (Graf, *Katalog des Bayerischen National-museums*, V, No. 509), in the Ashmolean Museum at Oxford, and in this Museum. The Maihingen relief has in the lower left-hand corner the Lion of St. Mark; this in the forgeries has been changed into the Eagle of St. John, which also appears in the upper right-hand corner.

THE VIRGIN AND CHILD. The Virgin stands holding a flower in her right hand and supporting the Child, who holds an apple, on her left arm. Statuette in ivory, with traces of colour and gilding. On an octagonal base decorated with quatrefoils. In the style of French work of the fourteenth century. A 565–1910

H. $13\frac{7}{8}$ in. (35·5 cm.).
Salting Bequest.

RELIEF in ivory carved with scenes from the New Testament in seven circular and four rectangular sunk compartments. In the style of the fifteenth century. A 573–1910

H. $4\frac{3}{8}$ in., W. $3\frac{1}{2}$ in. (11 × 9 cm.).
Salting Bequest.
Formerly in the Gibson-Carmichael Collection.

DIPTYCH. The Martyrdom of St. Colman (?) and of St. Catherine. On the left wing St. Colman (?), lying on the ground, is strangled by an executioner wearing a feathered hat; on the right wing St. Catherine kneels on the ground, while behind her an executioner raises a two-handled sword; in the background is the wheel. Ivory, with slight traces of gilding. In the style of German work of the early sixteenth century. A 577–1910

H. $3\frac{1}{8}$ in., W. $4\frac{1}{2}$ in. (8 × 11·5 cm.).
Salting Bequest. Formerly in the Bonnafé Collection (Sale, 1897, No. 249).

DIPTYCH containing, in four compartments, the Annunciation, the Nativity, the Adoration of the Magi, and the Crucifixion, within quatrefoils. In the style of French work of the fourteenth century. 233–1867

H. 5 in., W. $6\frac{1}{4}$ in. (13 × 16 cm.).
For fourteenth-century diptychs in the Louvre with subjects arranged in a similar manner see Molinier, *Catalogue*, No. 60, and *Les Accroissements des Musées Nationaux Français* (1921), Musée du Louvre, 1920, III, Pl. 48.

THE VIRGIN AND CHILD. The Virgin is seated beneath a trefoil arch, holding the Child upon her left arm, and an apple in her right hand. In the style of French work of the fourteenth century. 99–1882

H. $5\frac{3}{4}$ in., W. $3\frac{1}{4}$ in. (14·5 × 8·5 cm.).
Acquired from the Possenti Collection at Fabriano.

ST. GEORGE, in armour, transfixing the dragon with his spear. The triangular base is supported by three eagles perched on branches; at each angle of the pedestal is a shield bearing the arms of the Fugger family of Augsburg. Statuette in ivory, the base silver-gilt. In the style of German work of the fifteenth century. A 572–1910

H. (of the figure) $2\frac{5}{8}$ in. (6·5 cm.).
Salting Bequest.

TRIPTYCH. The Crucifixion with, on the wings, two shields of arms with the initials H.V.L. and I.V.R. In the style of German work of the fifteenth century. 2818–1856

H. $3\frac{3}{4}$ in., W. 5 in. (9·5 × 13 cm.).
Acquired in Paris. Phot. 55582.
A triptych very similar in style is in the Kestner Museum at Hanover (O. Pelke, *Elfenbein*, 1923, fig. 312, p. 398). The subjects in both cases are apparently taken from German woodcuts.

ANGELS playing on musical instruments; five half-length figures. Relief in ivory in an ebony frame. 4690–1858

H. $4\frac{1}{4}$ in., L. 5 in. (11 × 13 cm.).
From the Webb Collection. Formerly in the Roussel Collection.
W. Maskell, p. 18. Maskell, *Ivories*, Pl. LVII, 2. A late nineteenth-century copy of the upper part of one of the reliefs from an altar frontal in the Church of San Trovaso at Venice (Venturi, *Storia*, VI, p. 468, fig. 309); these reliefs have been ascribed to the Master of San Trovaso, a sculptor (possibly of Lombard origin) working in Venice under the influence of Donatello at the end of the fifteenth century. (For a terra-cotta relief of the same subject see A 2–1924 in Room 62.)

TANKARD WITH COVER. On the drum are the arms of the city of Hamburg quartered with those of England with the date 1595; at the bottom the inscription 'DER ENGELANDES FARERGESELSHOP IN HAMBORCH.' At either side is a figure of Charity with the inscription 'DELFIEDE.' 2164–1855

H. 7 in. (19·5 cm.).
From the Bernal Collection (Sale, Christie's, March, 1855, No. 1678).
A copy in ivory of a Siegburger stoneware jug of 1595 (see Brinckmann, *Führer durch das hamburgische Museum für Kunst und Gewerbe*, p. 253. *Bericht des Hamburgische Museum*, Jahr 1910, pp. 36 ff.).

STATUETTE OF A KING which, when open, forms a triptych showing on the inside a king and two knights preparing to start on a Crusade (?). A 94–1915

H. 3 in. (7·5 cm.).
Given by Lieut.-Colonel K. Dingwall, D.S.O.
A considerable number of these opening figures are in existence, including those of several English sovereigns. The peculiar form was apparently originally based on a statuette of the Virgin and Child which, when opened, showed scenes from the Life of Christ. The figure, which is said to have come from the Priory of Boubon (Haute Vienne), has been ascribed to the thirteenth century, though, as M. Koechlin has pointed out, its authenticity is by no means unquestionable. (Koechlin, II, No. 9).

GROUP OF THREE STANDING MEN in short tunics. Relief in ivory. 299–1867

H. 6 in., W. 3⅜ in. (18·5 × 8·5).
From the Webb Collection. Phot. 3779.
W. Maskell, p. 126. Graeven, Berlin *Jahrbuch*, Vol. XVIII (1897), pp. 9, 10 (illustrated). Copied from an inaccurate engraving by Pietro Santi Bartoli (*Colonna Trajana*, *c.* 1700, Pl. VII) of a portion of the relief on the Trajan Column, Rome.

For other ivories of doubtful authenticity see Nos. 148–1866 (p. 26); 552–1910 (p. 27); 4336–1856 (p. 41); 225–1867 (p. 41); 226–1867 (p. 55); 233–1866 (p. 57); A 564–1910 (p. 51); 271–1867 (p. 101).

THE FOLLOWING IVORIES OF EARLY DATE HAVE BEEN ACQUIRED SINCE THE PUBLICATION OF THE FIRST VOLUME OF THE CATALOGUE

TESSERA in ivory. Carved in low relief with a sphinx. A 77–1927

Diam. 1⅛ in. (3 cm.).
Acquired in Syria.
These tesseræ are usually considered to have been admission tickets to the theatre or public games, but some were probably pieces for a game. See the British Museum *Guide to the Exhibition illustrating Greek and Roman Life*, 1908, p. 197.

FIGURE OF A NAKED WOMAN, with her arms at her sides; carved in bone in high relief. A 14–1928

H. 6 in. (16·5 cm.).
Given by Dr. W. L. Hildburgh, F.S.A. Found in Egypt.
The figure has been broken across the legs and repaired. The bone very brown in colour. The figure seems to be of an early type and shows considerable remains of Egyptian influence.

FIGURE OF A NAKED WOMAN in bone, her arms at her sides. Coptic; probably third or fourth century. A 13–1928

H. 5¼ in. (13·5 cm.). The feet broken away.
Given by Dr. W. L. Hildburgh, F.S.A. Found in Egypt.
An almost exactly similar figure is in the Kaiser Friedrich Museum at Berlin (K.F.M., III, Wulff, No. 525). This and the following figures have probably an amuletic significance (see Vol. I of this *Catalogue*, p. 21).

FIGURE OF A NAKED WOMAN in bone, her arms at her sides. Coptic; probably third or fourth century. A 15–1928

H. 3⅜ in. (8·5 cm.). The feet broken away.
Given by Dr. W. L. Hildburgh, F.S.A. Found in Egypt. See note to the previous number.

FIGURE OF A WOMAN in carved bone. Coptic; probably seventh or eighth century. A 16–1928

H. 2⅝ in. (6·5 cm.). Pierced at the breast with two holes.
Given by Dr. W. L. Hildburgh, F.S.A. Found in Egypt. See note to A 13–1928.
For similar figures at Berlin see Wulff, Nos. 543–545.

AMULET in bone with a design of circles representing a face.

H. 3½ in. (9 cm.). Pierced with four holes near the top. A 79–1927
Found and acquired in Persia.
Probably a degraded form of A 13–1928 and having the same significance. Similar objects have

been found in Egypt. Their date is very uncertain, certainly not earlier than the seventh or eighth century.

SPATULA (?) in bone. Covered on both sides with a design of circles. A 80–1927

L. $5\frac{1}{4}$ in. (13·5 cm.). The bone stained a brown colour.
Found and acquired in Persia.
Of uncertain use and date, not earlier than the seventh or eighth century.

BOTTLE in ivory. The square body and round neck covered with a design of circles. A 78–1927

H. 4 in. (10 cm.). Broken on the one side and containing the remains of solidified perfume (?).
Found and acquired in Persia.
For a similar example found in Egypt see Wulff, No. 571.

HANDLE in bone, probably for a knife or dagger, decorated with pierced scrolls and animals. Probably English; eleventh century. A 101–1927

L. $3\frac{7}{8}$ in. (10 cm.). A small portion of the blade remains at one end.
Given by Mr. H. B. Bompas. Phot. 60577. Plate XCVI.
Review of the Principal Acquisitions, 1927, p. 6.
Vine scrolls enclosing animals pecking at grapes are especially characteristic of the ornament of the North of England between the seventh and the ninth century, and appear again in the eleventh century. The vine in the debased form shown on this handle may well belong to the latter part of this period.

DRAUGHTSMAN in bone, carved in low relief with a griffin whose tail terminates in another head. Probably Scottish; eleventh century. A 100–1927

Diam. $1\frac{1}{2}$ in. (4 cm.).
Given by Mr. H. B. Bompas. Phot. 60576. Tailpiece.
Review of the Principal Acquisitions, 1928, p. 5.
Similar pieces have been found in Scotland and in Northern France, but the form of dragon seems more Scandinavian than French in origin. An almost identical example, now in the National Museum of Antiquities at Edinburgh, was found at Dalcross, Ross-shire (Goldschmidt, IV, No. 283).

CHRIST IN MAJESTY seated on a cushioned throne holding a book in His left hand and a staff or sceptre (partly broken away) in His right. Relief in ivory. English; early eleventh century. A 32–1928

H. $3\frac{3}{4}$ in. (9·5 cm.). A portion of the background and border on the left side have been broken and restored in plaster; the right hand, part of the staff, and a small piece of the crown are also missing.
Acquired in London. Phot. 60383. Plate XCVI.
Burlington Magazine, LIII (1927), p. 318, Pl. A.
A relief of the Virgin and Child, now in a private collection, is so closely similar in form and style that it seems practically certain that the two carvings formed part of the same object, probably a book-cover. Both ivories belong to a very definite and individual group of carvings which may

be associated with the well-known English school of illumination, which, though it spread throughout the country, emanated from Winchester in the latter part of the tenth century. The figure of St. John which occurs on a full-page miniature in the early eleventh-century manuscript in the British Museum, known as the Grimbald Gospels (Add. MS. 34890), shows a striking parallel with the figure of Christ. Other ivories belonging to the same group are two figures of the Virgin and St. John, in the Museum at St. Omer, and a fragment of a relief with the Baptism of Christ, in the Martin Le Roy Collection in Paris (see M. H. Longhurst, *English Ivories*, 1926, Nos. XV, XVI, XVII, Pls. 20, 21).

An ivory relief of Christ Enthroned, in the Metropolitan Museum at New York, recently published by Dr. Goldschmidt who considers that it is either Northern French or English work, may also be compared (Goldschmidt, IV, No. 1a.). Both the pose and the draperies are very similar, but the forms are more rigid and lack the vivacity and freedom of this relief.

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List of Abbreviations used for Periodicals

Berlin Jahrbuch = *Konigliche Preussische Kunstsammlungen. Jahrbuch.*

Fond. Piot., Mon. et Mém. = *Paris, Académie des Inscriptions. Fondation Piot. Monuments et Mémoires.*

Proceedings = *Proceedings of the Royal Society of Antiquaries.*

Repertorium = *Repertorium für Kunstwissenschaft.*

Vienna Jahrbuch = *Kunsthistorische Sammlungen des Kaiserhauses. Jahrbuch.*

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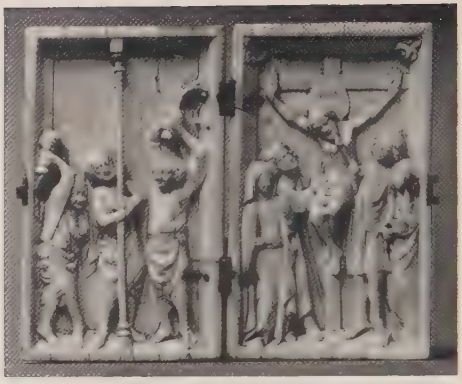

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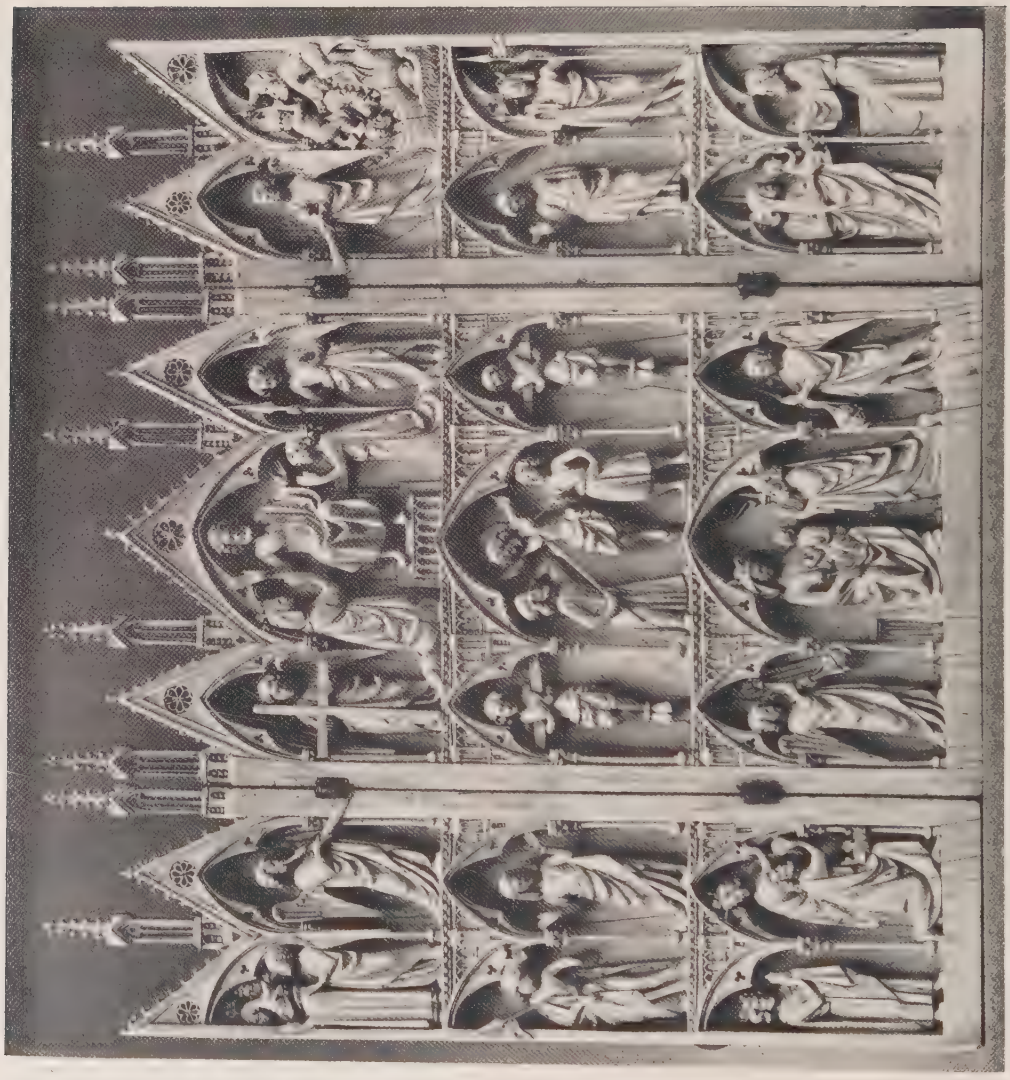

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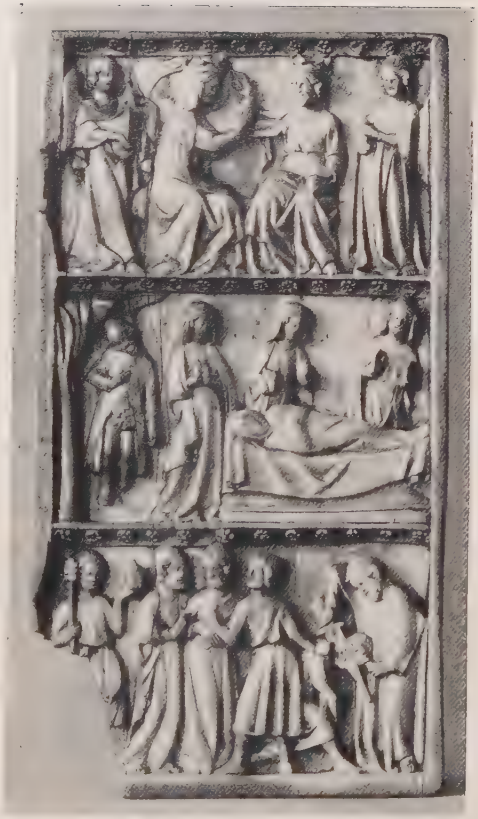

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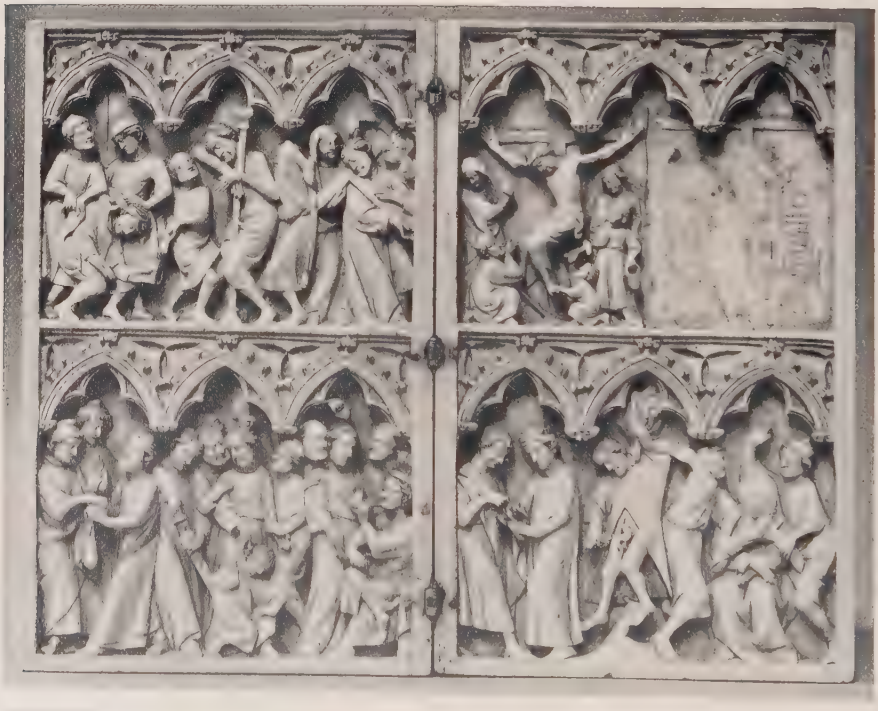

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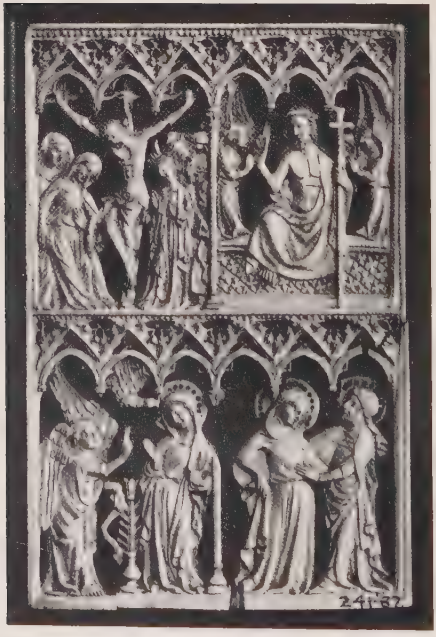

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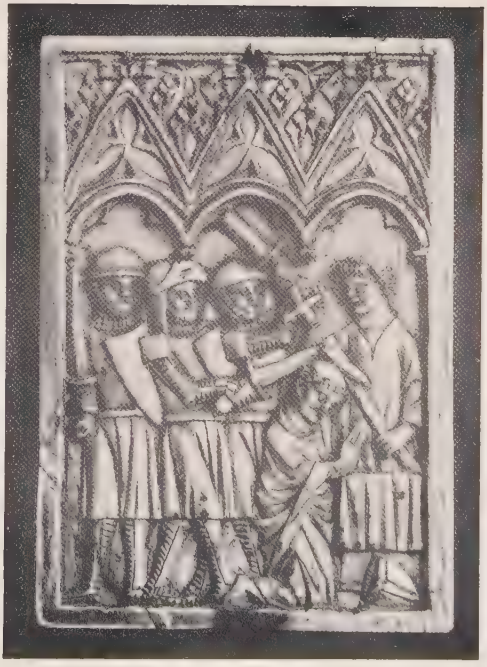

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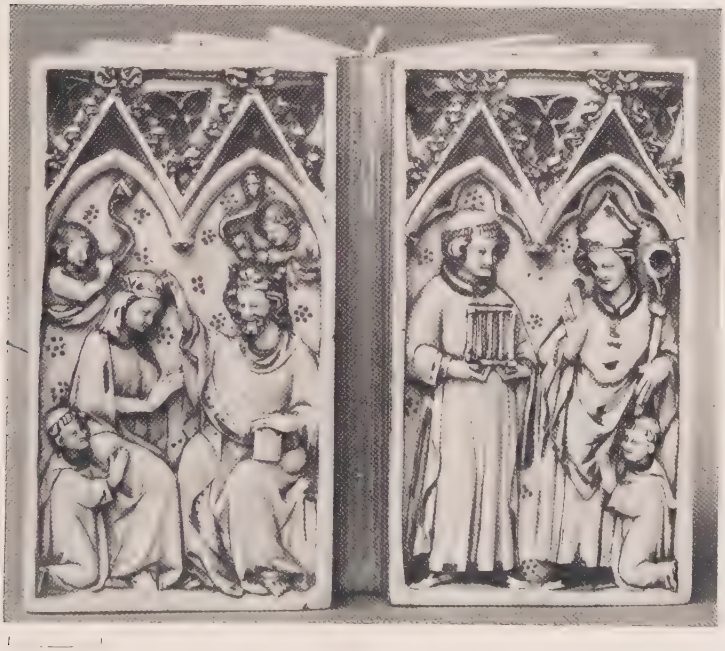

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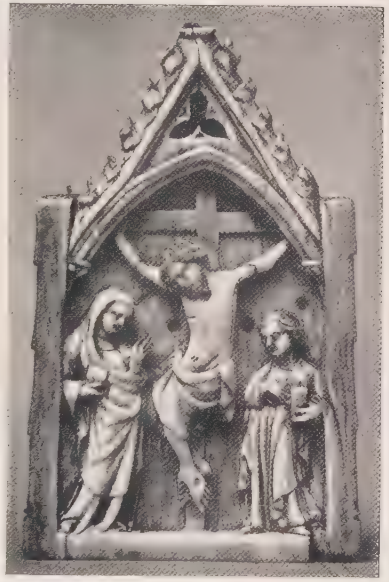

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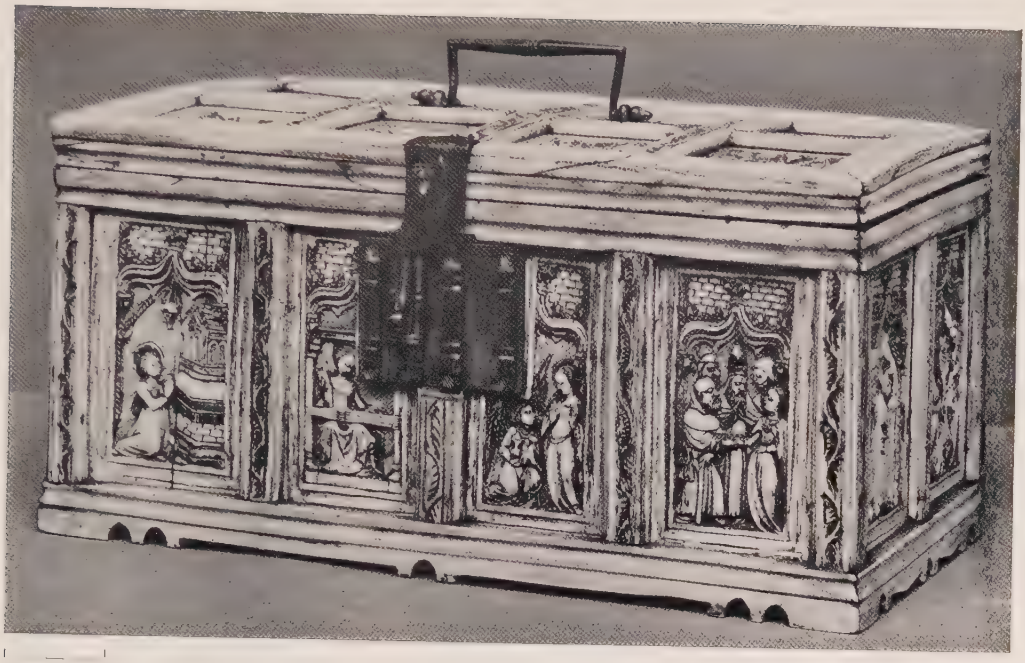

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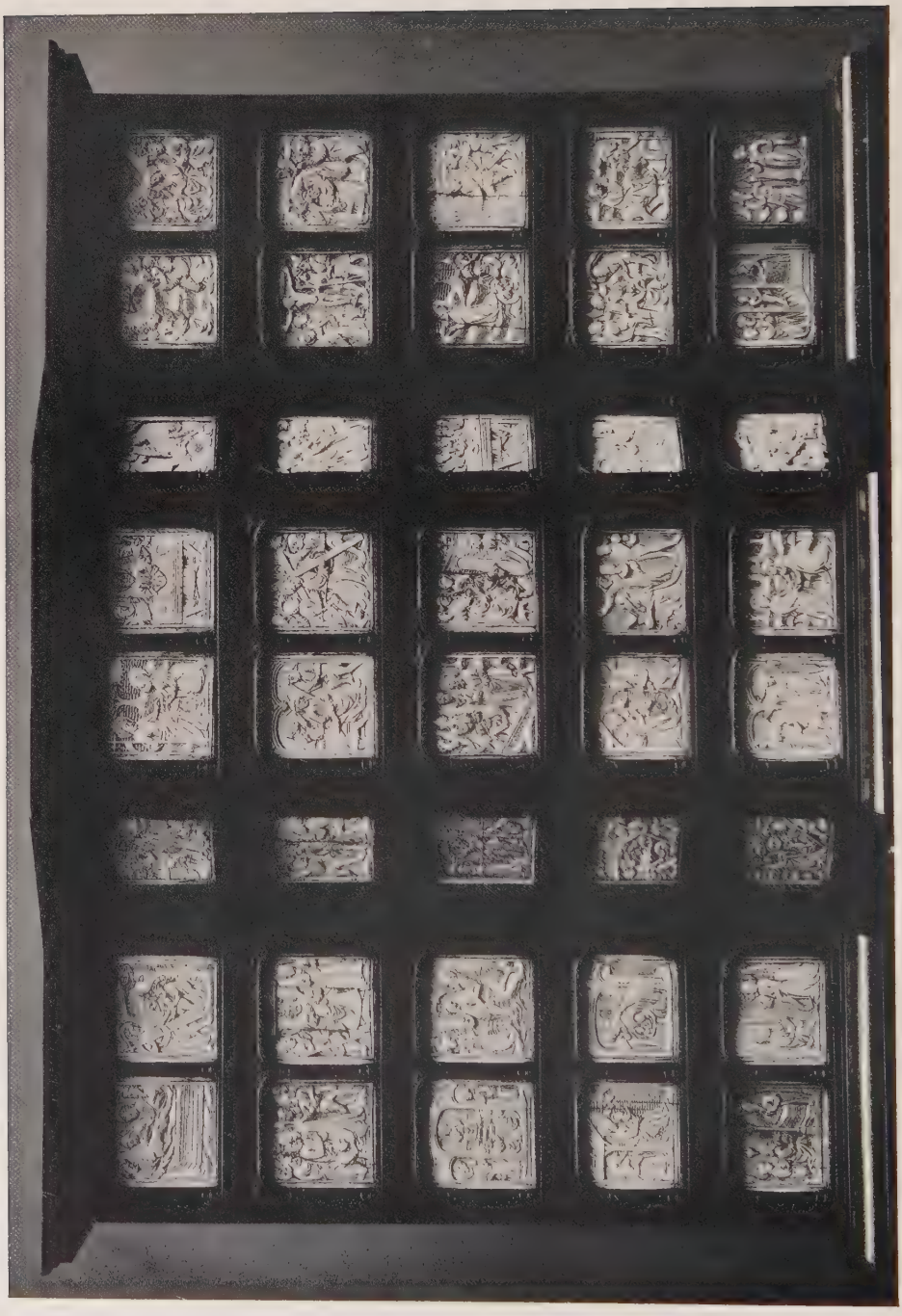

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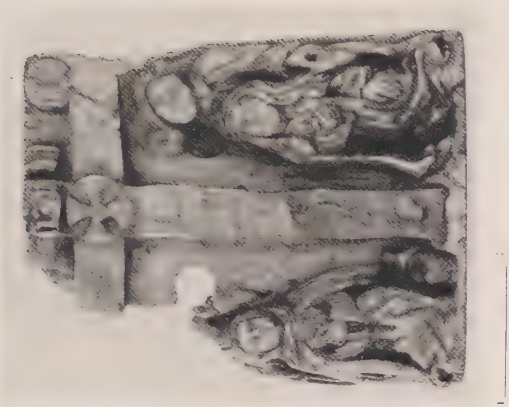

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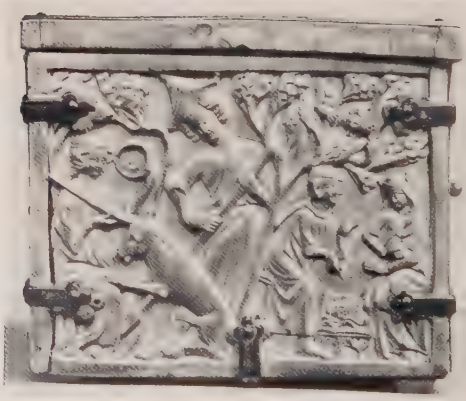

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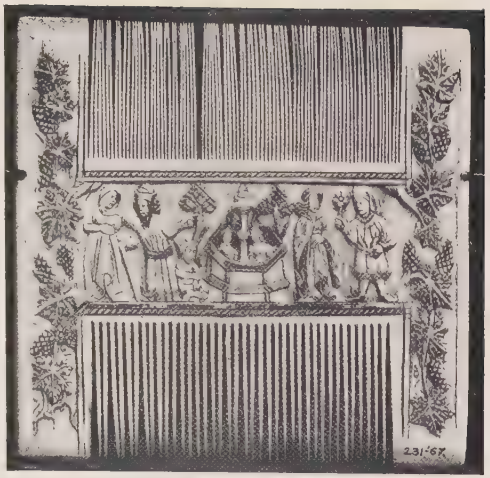

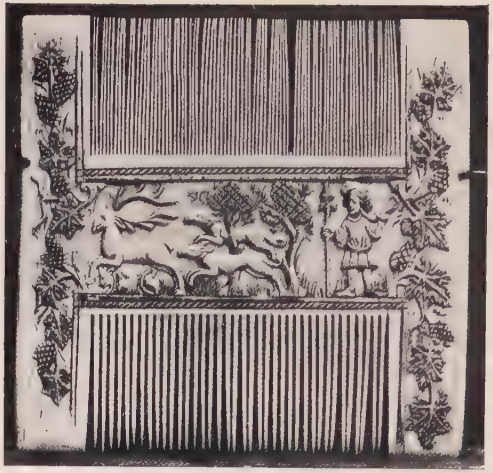

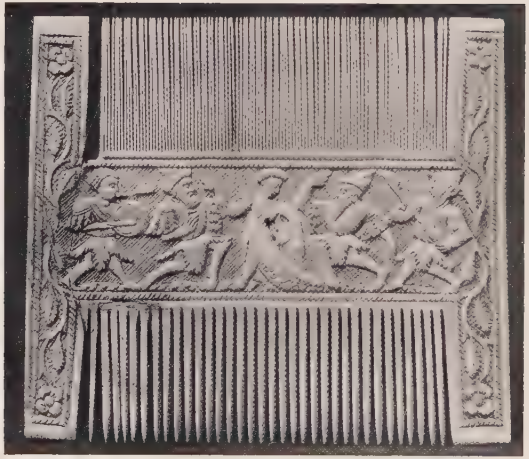

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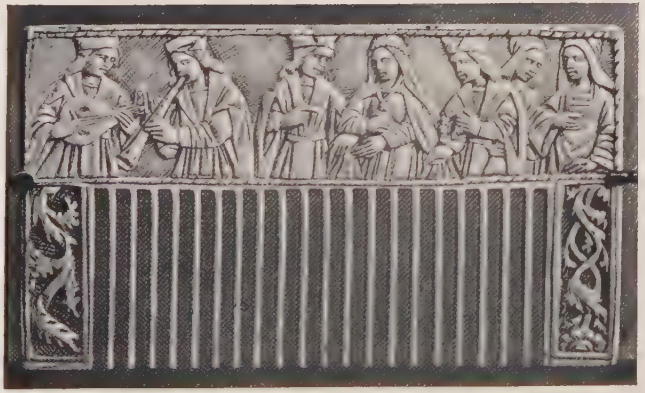

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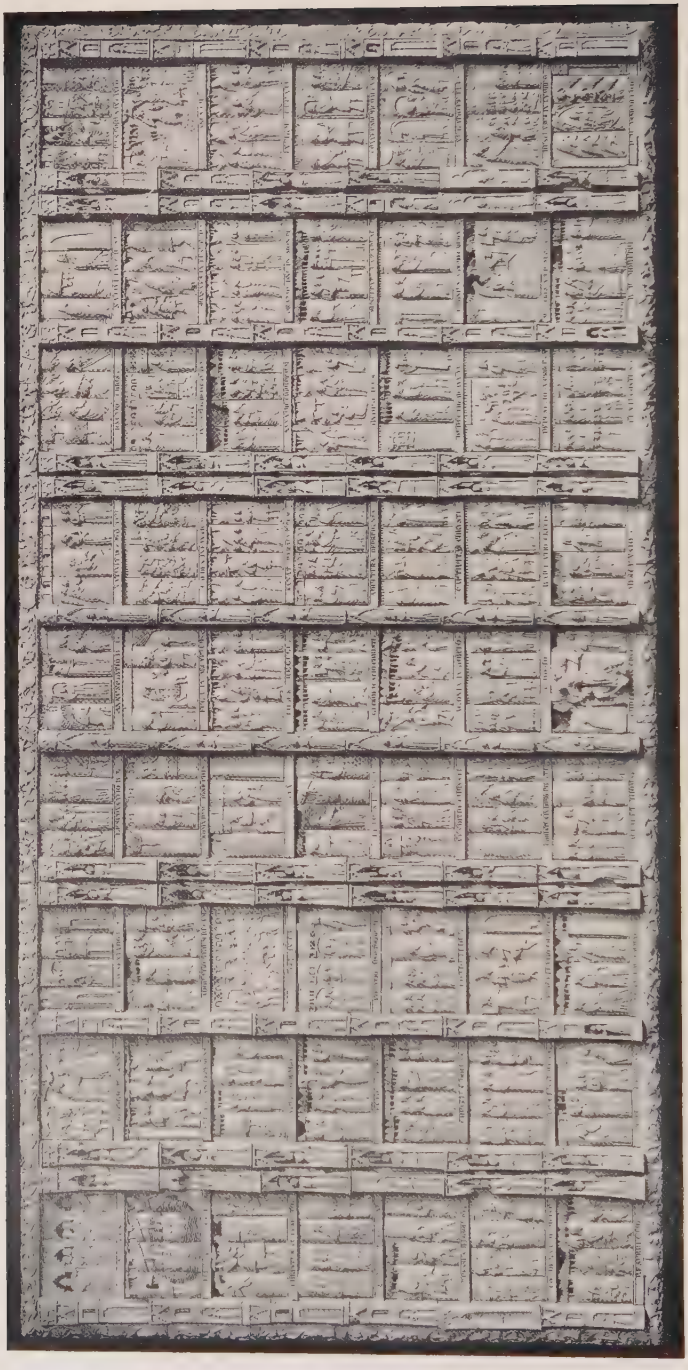

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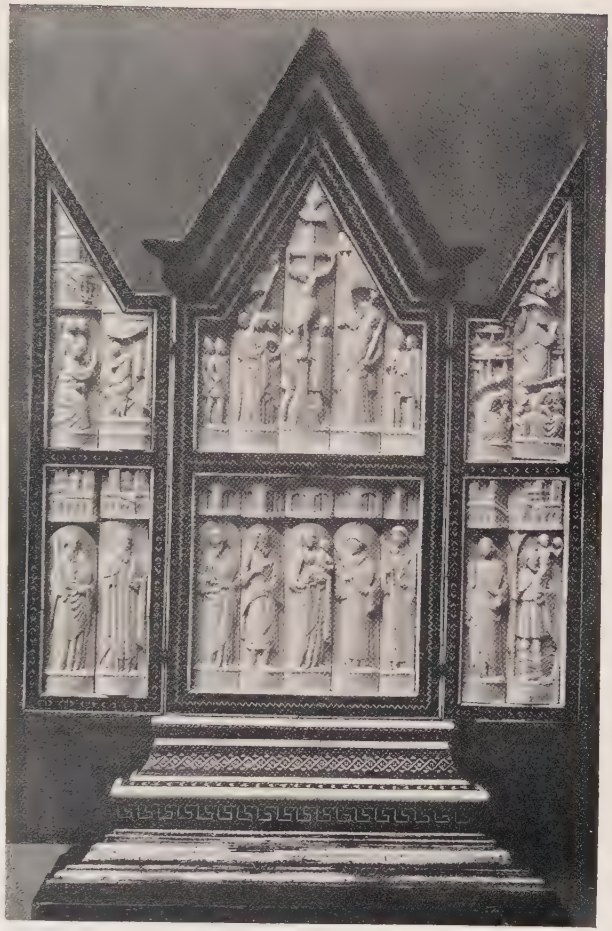

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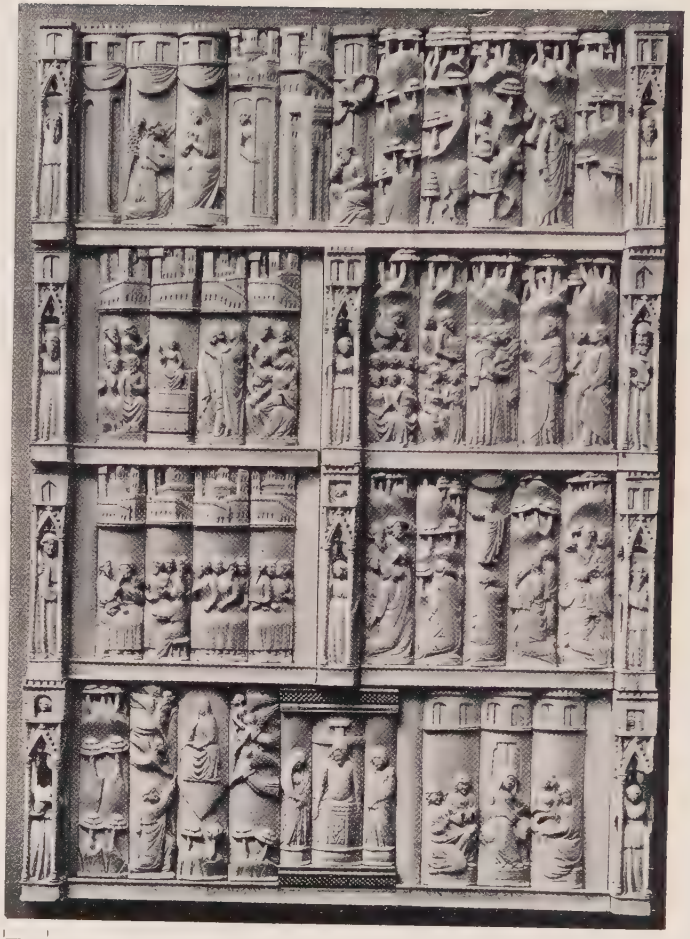

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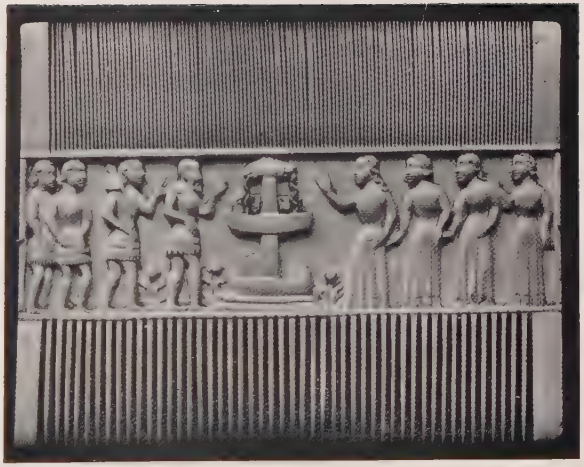

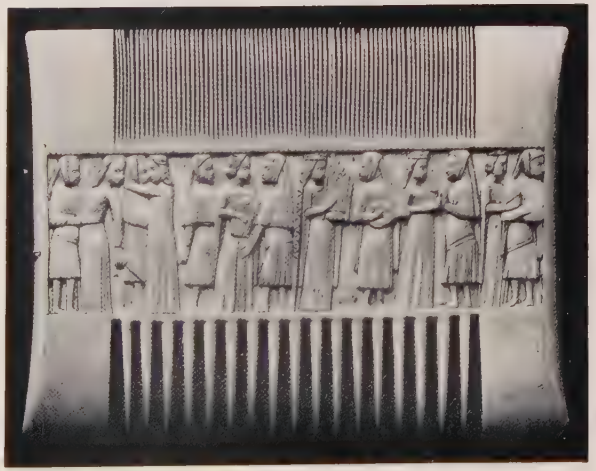

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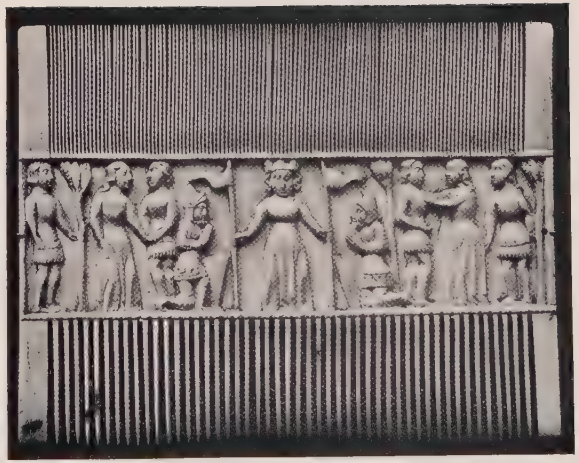
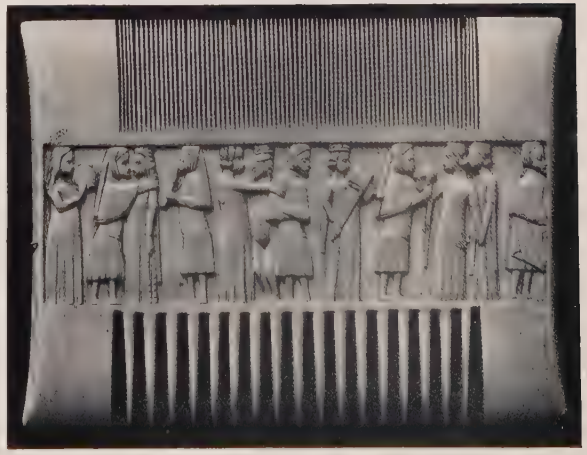
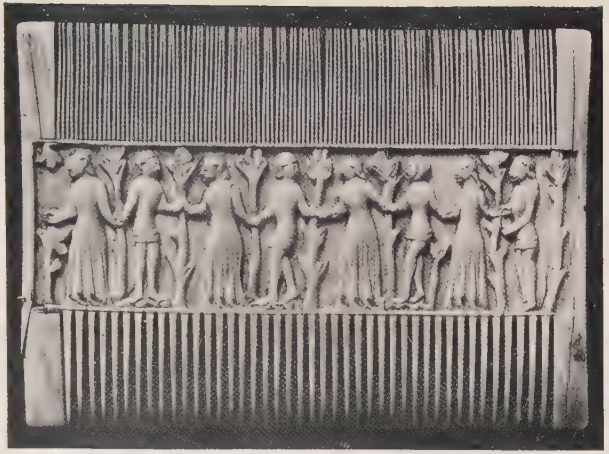




151–1879
227–1867



5607–1859

5607–1859

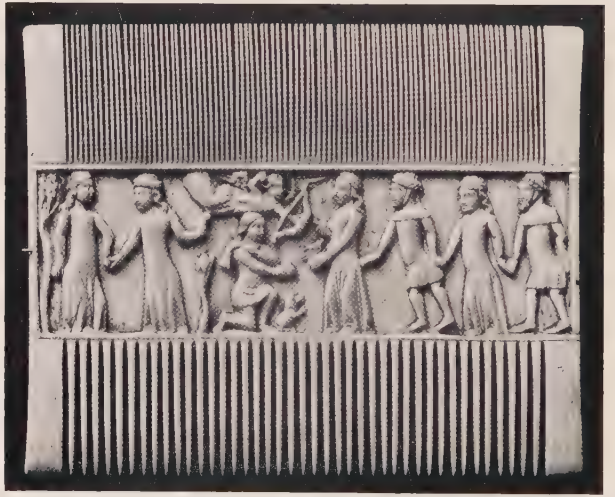
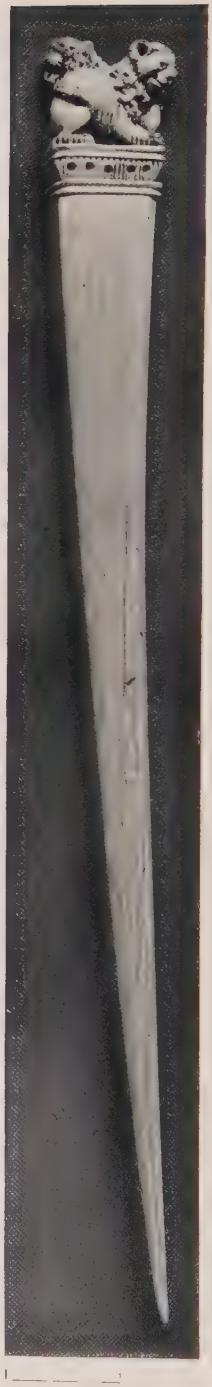


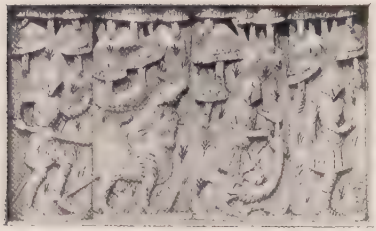
PLATE LVII

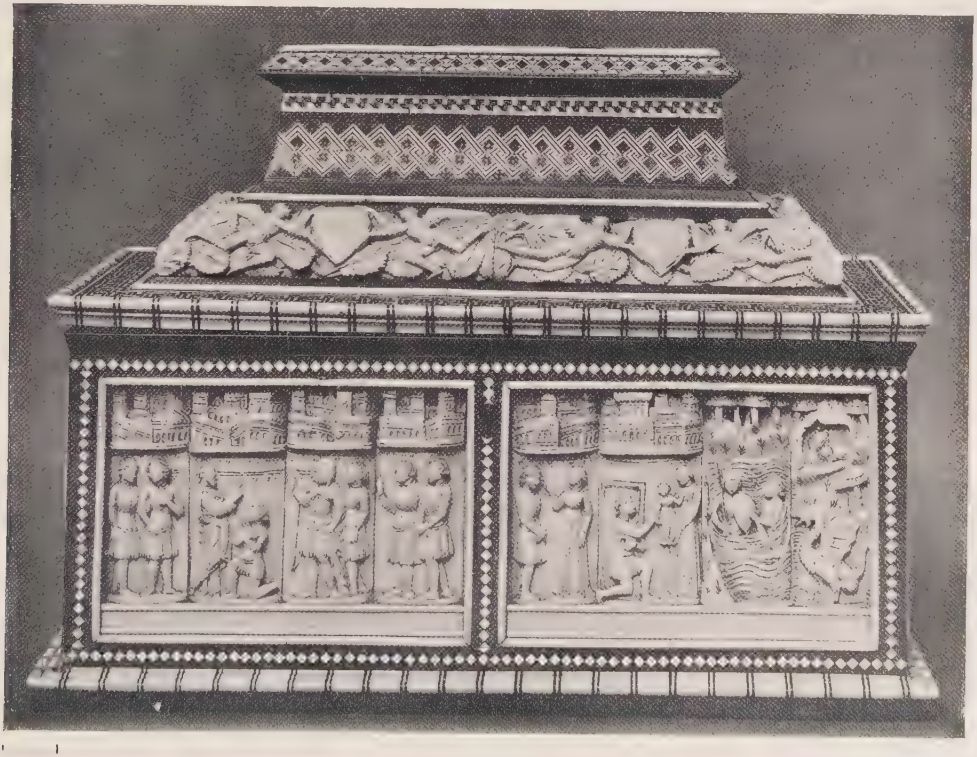
147–1866

147–1866
A3–1927



287–1867

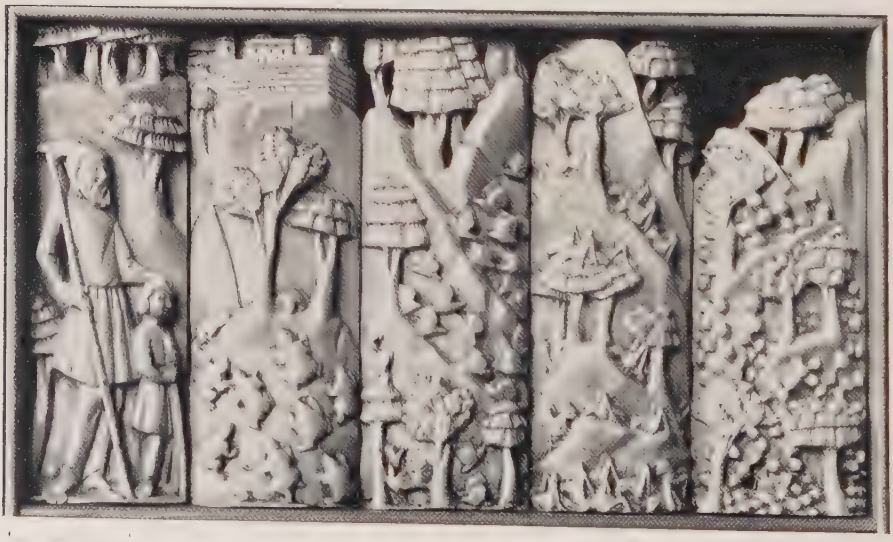




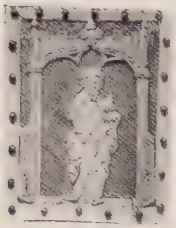
3265–1856

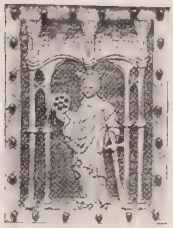
4304–1857

4304–1857



2563–1856
A76 to 80–1919





7660–1862

5624–1859

2150–1855
362–1854

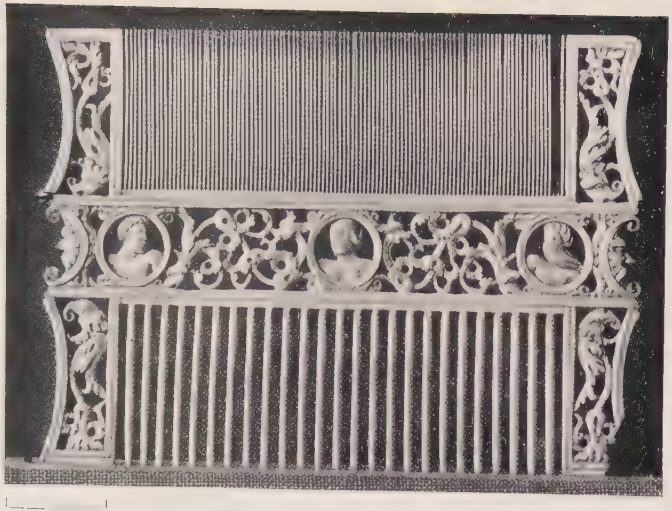
2150–1855
362–1854

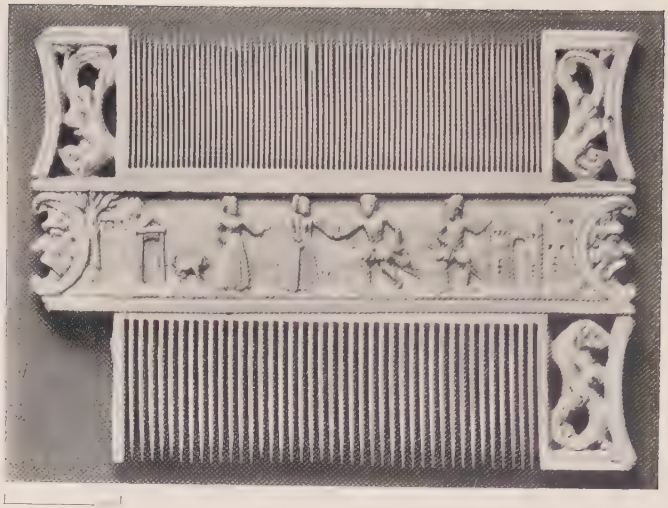
281–1867

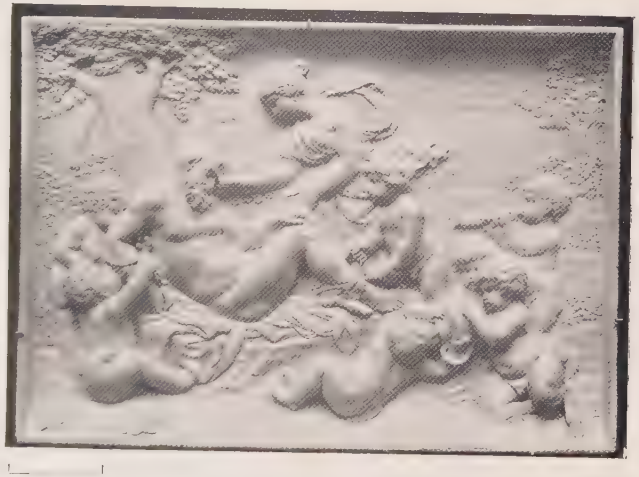
216–1867
2149–1855

2233–1855

216–1867
2149–1855







2144–1855
1059–1853

7441–1860
1060–1853

362–1901

A47–1928

1144–1905

1143–1905

1424–1902

1421–1902

1425–1902

A60–1923

A69–1926

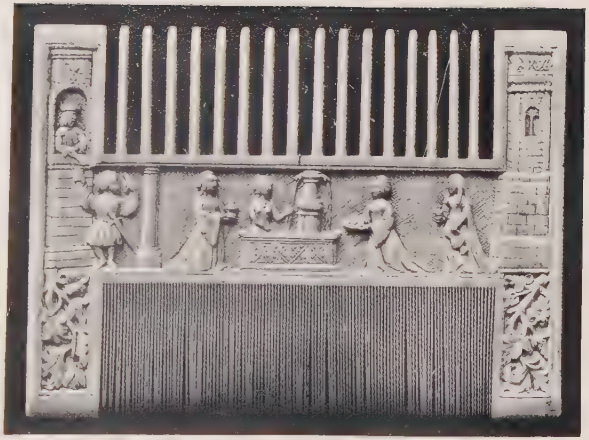
PLATE LXXI

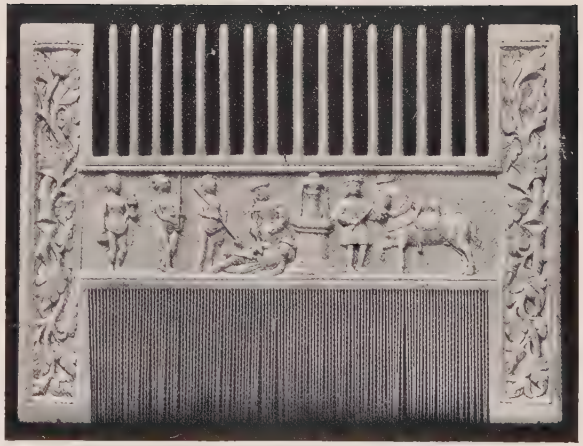
A67–1926
A8–1928

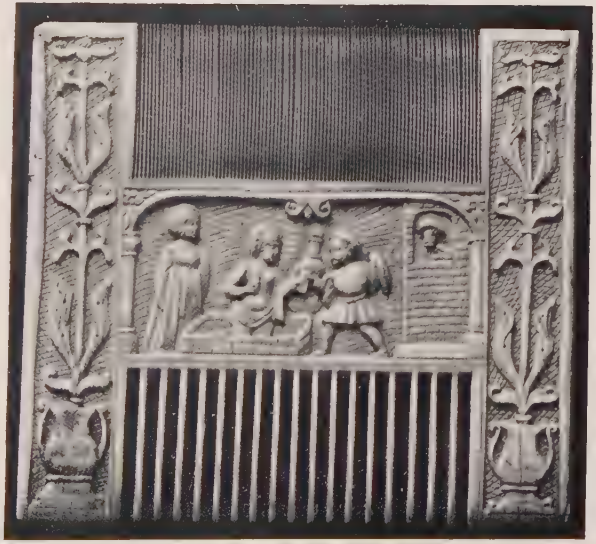
368–1864
A72–1925

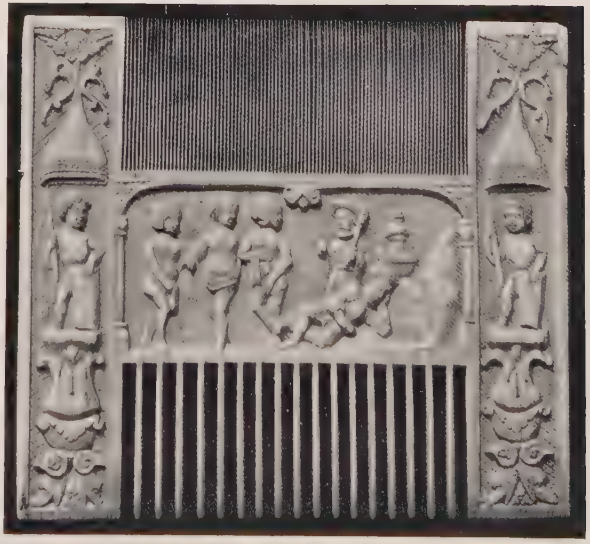
A4–1928
382–1872

A44–1928
A78–1923









468–1869
2143–1855

468–1869
2143–1855

2148–1855

234–1854

2998–1856

2582–1856

A94–1923

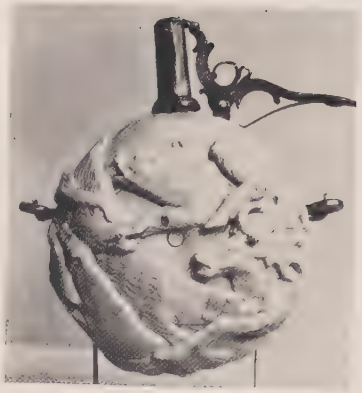
74–1865

4529–1858

880–1882

2166–1855

A49–1926

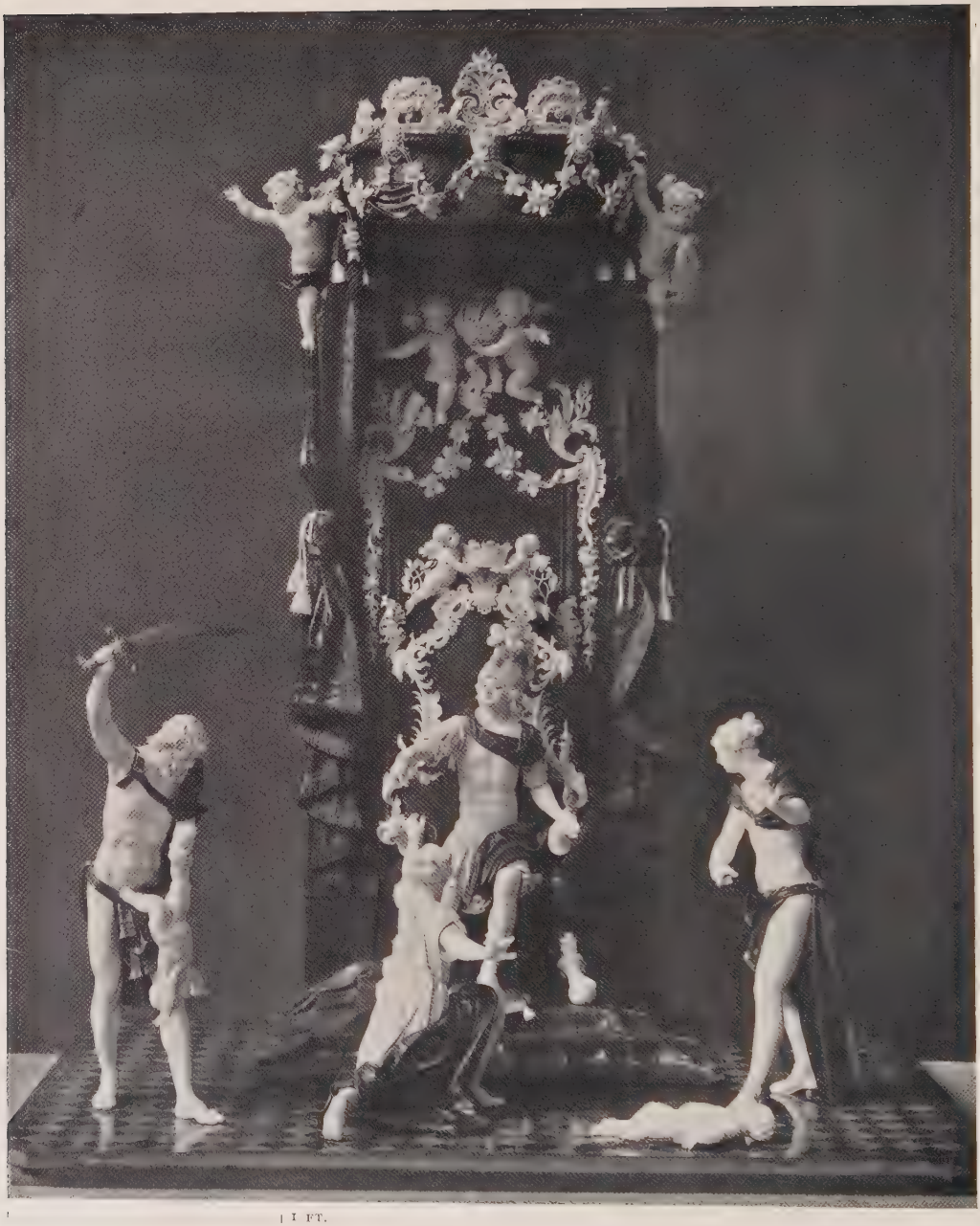


A41–1928

2199–1855

91–1865

PLATE LXXIX



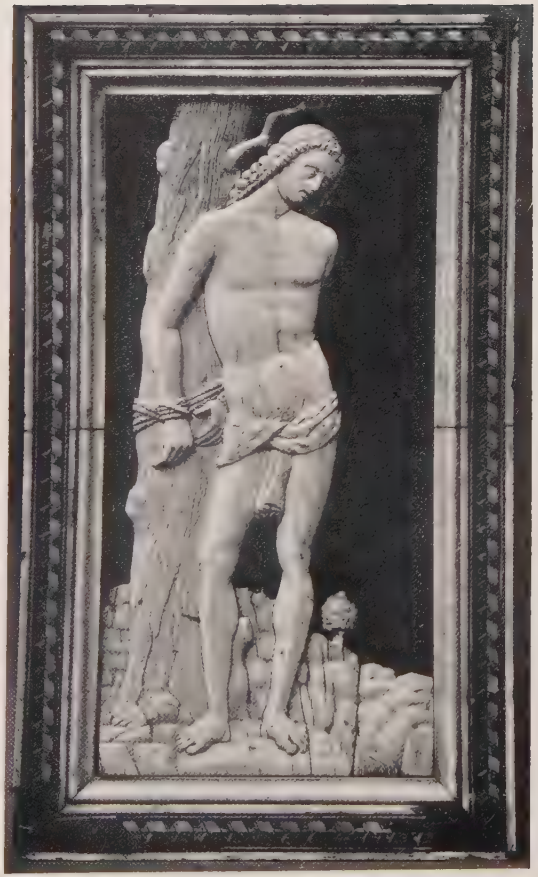
1 FT.

1009–1873

215–1867

210–1867
4355–1857

214–1867



219–1865

A10–1928

12–1872

170–1894

984–1907

13–1872

A16–1920

A21 & 22–1926

303–1866
A57–1923

A575–1910
A59–1923

A84 & 85–1923

A17–1922

10–1872

9069–1863

183–1864

277–1879

1459–1902

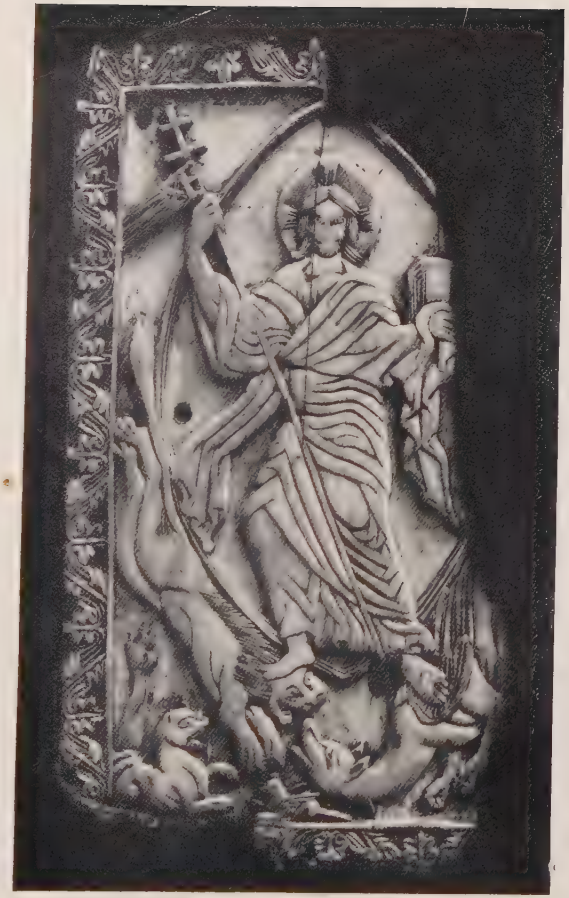
PLATE LXXXIX

A42–1928 A67–1927 A68–1927

A38–1921

A76–1927

A58–1927



260–1867

381–1871

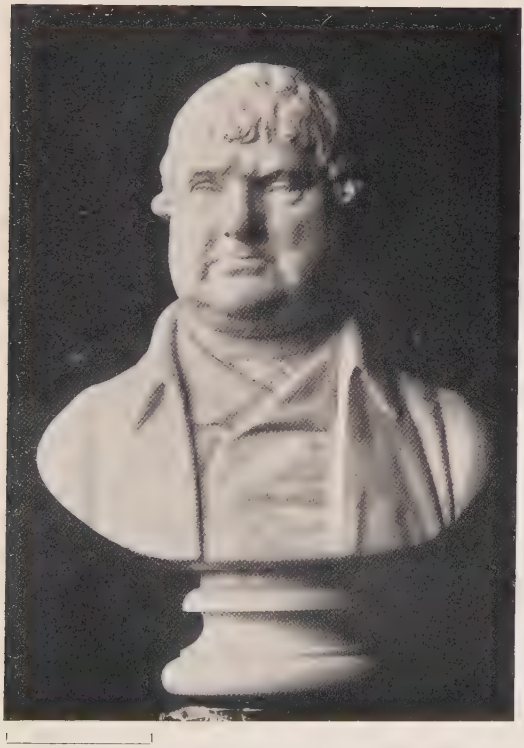
20–1884

944–1904

382–1896
649–1883

269–1895

6974–1860
8394–1863



A83–1927
A93–1915

197–1865
196–1865

A32–1928
A101–1927